



Film & TV MUSIC Series

Film & TV Music - August 22, 2000

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Film & TV Music Update - November 3, 2000

Space Deadline: October 19
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OF GREAT MUSIC, NEW AND OLD,
RELEASED SINCE *FSM* ARRIVED
ON THE SCENE.

ON THE COVER: THE TINIEST SAMPLING

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EDITORIAL

VOLUME 5 NUMBER J U N E 2000

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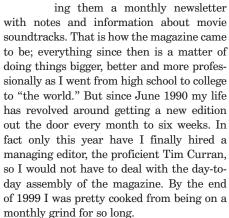
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Ten Years—What a Ride!

HOLY MOSES, IT'S BEEN A DECADE OF FILM SCORE MONTHLY.

orgive me if the following sounds like a confessional or a treatise—and if it relies on the first person too much-but 10 years represents over onethird of my life, and I've spent it pounding out magazines about movie soundtracks. So, owner's prerogative:

I have so looked forward to FSM's 10-year anniversary. Now that it's here, I wish it was accompanied by a comet or some exciting fanfare, but it's still significant. Flash back to 1990: I was 15 years old and living on an island (Martha's Vineyard, Massachusetts—yes, some people live there year-round). The magazine that became FSM started after I had a letter about soundtracks published in Starlog magazine #153. The letter ended, "Anyone want to start a club? Write me!" Ten people did, and I started send-



Although I have not been as present in these pages recently—I've mostly been pro-

ducing the FSM CDs—I am passionate about movie soundtracks, and it's worth explaining this lifelong love affair. My world of 1990 on Martha's Vineyard was very different from that of 2000 Los Angeles. I remember vividly what led me to publish, month after month, a newsletter of information and opinions about this neglected form of music. I was a basically sweet, inquisitive kid who loved the arts and found it hurtful that the world was populated with people who did not. Movies were fantastic because they were a synthesis of the three things I loved most: art (pictures), storytelling and music. In the 1980s my life revolved around Star Wars, Star Trek, comic strips, comic books, soundtracks, TV shows, Red Sox games and anything else with which I could identify. I always wanted to be Captain Kirk or Han Solo—or perhaps to be the fantastic people who created them. I always wanted to play baseball like Carl Yastrzemski (I even took to batting lefthanded). I identified with all of these characters (face it, baseball players are sort of characters) and loved the imaginative worlds they inhabited. George Lucas said recently that children gravitate to things like Star Wars because they are fascinated with power; I think this is true. I know I longed for the power to make a difference when I was just a kid but aware constantly of injustice and inequality in the world-everything from what I watched on the evening news to the way kids teased each other (most of all me) at school.

The tales of my youth should sound familiar to all soundtrack and movie buffs: wearing out the grooves on records; making homemade audiotapes off TV airings of favorite movies; buying new comic books



BACK TO THE FUTURE: An FSM Chronology

March 1990: Starlog magazine #153 prints a letter from 15-year-old Lukas Kendall about film music. The last line asks, "Anyone want to start a dub? Write me!" Ten people do so.

June 1990: The first "issue" of the Soundtrack Correspondence List is sent to those 10 people—one page long.

October 1990: Sixteen-year-old Andy Dursin writes his first reviews for the "Score" section of the newsletter, which he also conceives and edits. He is still contributing 10 years later (see page 45.)



October 1991: Lukas institutes subscription fees to cover increasing production costs and changes the name to "The Soundtrack Club," inexplicably abbreviated as "STC" (the SoundTrack Club). There are around 50 readers. The newsletter expands to eight pages with the next issue.

June 1992: Lukas graduates high school. Issue #22 of the newsletter is titled Film Score Monthly-the introduction of the moniker—and is bound magazine-style rather than stapled in the corner. (Hey, this was a big deal at the time.)

1990

FILM SCORE MONTHLY

1992

every Tuesday; waiting in line for summer movies. In retrospect some of the works hold up; many don't. But I always separate my aesthetic opinions as an adult from the sheer joy and fascination I found as a child. When you're immature you like a lot of kitsch or crap or worse, but I remember watching things like Star Trek's "Bread and Circuses" as a 13year old, when McCoy accuses Spock of not being afraid to die because he's more afraid to live-and thinking holy cowpoor Spock. All of the morality tales in things from Star Wars to Spider-Man were powerful to me, and I loved the music as a way to re-experience these feelings.

A Long Time Ago...

In 1990 I literally lived in a house in the middle of woods, and when it's winter on Martha's Vineyard there's not a lot to do. I did not have many friends outside of my family and these fictional characters with whom I felt tremendous empathy. On top of everything else, I was deeply

unhappy about my parents' recent divorce. Eventually I grew more and more interested in movie soundtracks but was frustrated at how hard they were to find. Remember—even the internet was a few years away at this point, and it's a good thing I got into this in 1990 rather than 1995 or else I would have just done a website and not explored the harder but more rewarding enterprise of print. Still, just 10 years ago vinyl was being phased out in favor of CDs, but hundreds if not thousands of fantastic soundtracks were unavailable on disc. Finding any information about Jerry Goldsmith (let alone a photo) took a lot of diligent letter writing—asking for catalogues, back-issues of magazines, and trying to find pen-pals. That is how I slowly got the notion that I could make a positive contribution to this art form, by acting as an information clearinghouse and a way for people with similar interests to connect.

I don't want to recount the details of FSM's growth over the last 10 years because it would be a novel. I understand why people like George Lucas could be dissatisfied with some of the amazing things they have created. Not to compare a soundtrack fanzine to a worldwide movie phenomenon, but you remember the embarrassments and the failures more than the successes. FSM has been so hard for me to keep going—at college I used to stay in my dorm room writing letters and sending out issues, when maybe I should have been playing sports or going to

parties. In retrospect, and especially since FSM now employs a half-dozen people, it seems unnecessary that I sacrificed so much time and energy being a one-man show. Then again, considering all the ways in which young people go off on tangents to find themselves, I can proudly say I did everything I wanted to do, and the results have been all I hoped for: The magazine has brought a lot of fun and joy to my fellow fans and provided an invaluable learning experience for me as a young, hopefully creative person. I've been a writer, copyeditor, graphic designer, negotiator, mover, accountant, salesman, ad man, database programmer, office manager, entrepreneur, shipper and receiver, consultant, CEO and much more. Maybe I'm not the best at everything, but it's been fun! My life today is like waking up from a 10-year drunken binge and discovering that instead of causing destruction, I created a wonderful little institution that brought happiness to people and is the perfect calling card. (Apologies to drunks.)

Summon the Heroes

It is also time to offer hearty acknowledgments to the special people who have seen value in *FSM* and donated their help. Jeff Bond not only believed in the magazine enough to write for it, but he uprooted himself and his wonderful wife, Brooke, (she is the "B.A. Vimtrup" on

the masthead) to come help in Los Angeles. Jeff is a huge success story—from humble origins as a thirtysomething Kinko's manager in

Ohio, he has written probably over one-half of *FSM*'s articles, is a contributing editor to *Eon* online science fiction magazine (www.mothership.com), and author of The Music of Star Trek—which I would have killed for when I was 12—and is a happy camper and wonderful intellect. Joe Sikoryak called from out of the blue to offer his services as a graphic designer, and without his help and expertise FSM would have never graduated from one-man fanzine to professional magazine. Nick Redman has always seen the value of the magazine, even when I did not want to admit it, and besides hiring me to write Star Wars liner notes in 1993 (the biggest thrill of my young life) he has been my showbiz mentor and a shining beacon of good taste. Of our recent hires, Jonathan Kaplan, Chelo Avila, Bob Hebert and Tim Curran all deserve thanks for their hard work, and they have my special gratitude for letting me have a life—finally!

It is Jon Kaplan's father, Nathan, to whom I want to dedicate this issue of *Film Score Monthly*. Nathan passed away this month after a lengthy illness. It is especially shocking and sad because he was the same age as my dad (early 50s). This year I dealt with the loss of





July 1992: The newsletter is printed on an offset printer for the first time rather than photocopied. Print run: around 300. Bill Smith, who later becomes www. filmscoremonthly.com's webmaster, designs

october 1992: Lukas journeys to Amherst College and takes FSM with him, finding a new printer: Hamilton I. Newell,

Inc. Roommates are annoyed by constant soundtrack music. Lukas would subsequently take the magazine's production home with him over summer vacations, and back to college for school terms.



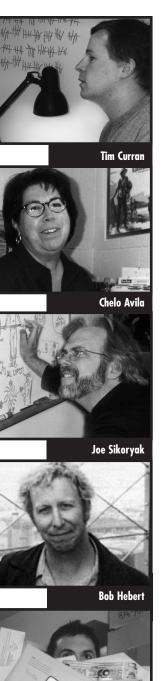
interviews: Maurice Jarre, Basil Poledouris and *Star Trek's* Jay Chattaway. September 1993: "Concert Report" by Jeff Bond fills the bottom third of page 5 in issue #36/37: "I recently attended the Jerry Goldsmith concert with the Detroit Symphony Orchestra with my best friend. I am 32 years old and have been obsessed with Goldsmith's music for over a third of my life..."

Jeff has gone on to write upwards of two-thirds of every issue of FSM. He says

today when he saw his first submission published, he thought, "Hey, this guy has the same name as me!"

November 1993: Arista releases the 4-CD Star Wars Trilogy box set,





my grandfather, my dad's dad, who was 87, and it is a tragedy that Nathan has died a whole generation early. I am so sorry for my friends, Jon and his brother Al, whose perverse vision and humor I so appreciate. I have received literally thousands of letters over the last decade, almost all of which are sincere, but pretty much the same. But like Jeff Bond's casual submissions before them, when the Kaplans used to write me from Staten Island while they were in high school, I was struck by the inspired wit of their messages. They are special Kaplans and I am sure it comes from their family, led by Nathan. I love my parents beyond belief, but they never knew much or cared about movies; when my dad met Steven Spielberg and George Lucas once at an uppity reception on the Vineyard, he didn't even say "my son loves your movies" (I wasn't allowed to go) because he knew one of them did E.T. and the other did Star Wars, but forgot which did which. Nathan, however, was a passionate soundtrack collector who originally wanted to be a composer, but turned to dentistry to make ends meet. (When Jon applied to USC's film scoring program, he wrote on a questionnaire that if he couldn't be a composer, he would want to be a dentist—he practically got yelled at by a faculty member, but replied that this is what his dad did.) I met Nathan only once, late last year, and although he was pretty out of it by that time, I sensed that this was a family whose love of film music was passed on from father to sons, the way I bonded with my dad through baseball and talks about politics over Sunday brunch. That's special, and I feel sorry for my friends.

I have to cut short other acknowledgments because I could fill all 48 pages of this magazine with them. The more people you list, the more hurtful it becomes to the people you forget. I hate it when people say "you know who you are" in situations like these, but suffice it to say, I know who you are—from readers to composers to friends to family-and I won't forget you. The amazing thing about Film Score Monthly is that it is not a business that should exist. Nobody sat around a boardroom dreaming of an idea to make money and said, "Let's make a magazine about film scores." FSM is simply a teenager's dream. It has succeeded through the passionate help of everyone involved, from paying customers to unpaid volunteers, and if I may say so, through my psychotic determination. But the fact that we're still here after 10 years speaks volumes about the heart of everyone involved. We are not a charity but proof that good intentions and sheer appreciation of things that are meaningful can succeed in a world that too often extinguishes the passions of the few.

The Agony and the Ecstacy

I have one hope and one regret for the magazine. They are past and future tenses of the same expression: that it has

not been better, and that it should be better. As anyone who reads the internet knows, fandom takes on a life of its own, and often reflects the lowest common denominator of opinions. Everything has a learning curve, and film music appreciation is no exception. FSM at its best should include three separate things: 1) news, information and objective research; 2) subjective commentary and criticism; and 3) sheer joy for this art form that we love. It takes a huge amount of effort to separate these styles and let each grow: hard work and journalistic skill for the research, sophisticated analytical thinking for the criticism and emotional maturity for the appreciation. How do we praise something at the same time we point out its shortcomings? By keeping an open mind and an open heart; by respecting that many arguments are a matter of taste and nothing more; and by acknowledging that scrutiny need not invalidate anyone's passion or taste. I'm sorry that people have had their feelings hurt—from composers to fans—by items in FSM. It's telling that the most controversial material in FSM has always been criticism of composers for perceived "selling out," writing music beneath their abilities in order to satisfy the demands of the marketplace. In turning FSM into a business I have had a firsthand experience in how hard it is to balance artistic integrity with financial needs. It shows all the time in how mainstream vs. obscure we can be with our coverage, and the distribution of objective and subjective content. I feel sympathetic to composers who have written a lot of crap for money; in fact, I feel the turmoil of any artist who has to build a career in the real world (which is virtually all of them). At the end of the day, you can only do what you believe in and hope enough people support you. I'm proud to say that we've had a great batting average at FSM, and we owe it all to each other.

As for the next 10 years, I have great visions of doing wonderful media and art in addition to FSM, which I hope goes on forever. I distinctly remember in 1990 stuffing dozens of tiny, folded newsletters into envelopes all by myself, and everything I dreamt for at that time, you now hold in your hands. Looking back at the last decade, I wish I had the money and wherewithal to jump past the difficulties—but we made it nonetheless. I can only hope the next 10 years are as wonderful. And as Ed Wood said, "Next time I'll do better!"

Lukas Kendali

produced by Nick Redman with track-bytrack liner notes by Lukas. "But where do I go from here?"

Mailman Jon

January 1994: Issue #41/42/43 is a 48page spectacular containing Star Wars cue breakdowns (the first time anyone did this) and a cover story on Elliot Goldenthal—a phone interview done at 1a.m. when Elliot was obviously hammered. **1994-1995:** Issues are a regular size of 24 pages with black-and-white covers. Circulation rises from 1,000 to 2,500.

May 1995: Sensational cover photo of Jeff Bond backstage with Jerry Goldsmith. Goldsmith subsequently despises Film Score Monthly (and still does) because we occasionally point out his lame comedy scores. Goldsmith apparently misses the other 10,000 instances where we laud his amazing scores and career with great love and precision.

October 1995: First half of two-part

Danny Elfman feature (concluded in issue #64, December 1995) with printed excerpts of his scores to prove he writes his own music—which nobody seemed to believe for the longest time.

April 1996: Issue #68 cover feature on *The Taking* of *Pelham One Two Three* ties in with our *Pelham* CD

(David Shire) on Retrograde Records—the first of many FSM discs of classic unavailable film scores. Robert L. Smith's Soundtracks on CD price guide is published in its first edition.

WINDS COMPOSED AND COMPOSED AND COMPOSED AND SHIFE DIGHT.

May 1996: Lukas graduates from Amherst College. Has brief job offer to work for Kraft Benjamin Agency cutting (continued on page 6)

1994

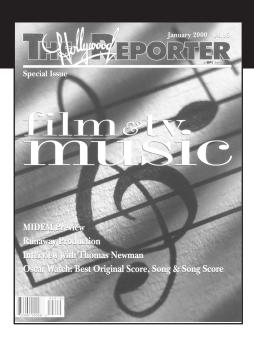
1995

1996

We make beautiful music together.

Congratulations to Film Score Monthly on its 10th Anniversary from all your friends at The Hollywood Reporter.

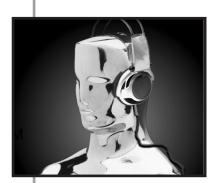




NEVVS

EVENTS • CONCERTS
RECORD LABEL ROUND-UP
UPCOMING ASSIGNMENTS
THE LATEST FILMS

AMPAS Redefines Music Category



n an apparent effort to clear up the Academy Award music category confusion over the past few years, The Academy of Motion Picture Arts and Sciences has decided to change the Original Song Score category into Original Musical. According to an AMPAS press release. the category will be defined as follows: "An Original Musical consists of not fewer than five original songs by the same writer or team of writers, either used as voice-overs or visually performed. Each of the songs must be 'substantively rendered, clearly audible, intelligible and must further the storyline.' An arbitrary group of songs unessential to the storyline of the film is not eligible."

Entrepreneurial Elmer

As if starting his own website wasn't enough (see right), Elmer Bernstein has formed a new record company. Amber Records' first release will feature music Bernstein wrote for the late-'50s and early-'60s avant-garde films of designers Charles and Ray Eames. This release will be the first in the series of limited-edition discs highlighting previously unreleased original scores from these films.

Visit www.elmerbernstein.com for more information.

Chapter III Steps Up

s we've mentioned recently, Chapter III Records, in association with Turner Classic Movie Music/Rhino Movie Music, will be releasing a series of 25 CDs containing soundtracks from the MGM films in the Turner library. All titles have been digitally remastered, and many are available for the first time on CD.

Among the composers featured will be Jerry Goldsmith, Lalo Schifrin, Ennio Morricone, John Williams and Maurice Jarre. Most of the releases will be packaged as "Double Features" with music from two films on a single disc. The remaining individual titles will be packaged as "Main Events." Both the Double Features and the Main Events will be priced at \$15.98.

According to Randy Gerston, president of Chapter III Records, this series will inaugurate the new Chapter III Classics division, which will be dedicated to reissuing what he refers to as "rare

Composers in Cyberspace

aving your own website is hardly a revolutionary endeavor these days, but several high-profile composers have recently put up sites that you might want to check out.

www.georgesclinton.com

Includes biography, filmography and news sections, plus some downloadable Quicktime soundbytes.

www.elmerbernstein.com

Features a ton of info on Bernstein, including an exhaustive list of credits for film and TV, biography, news and more. It's also the home of the composer's new record label, Amber Records.

www.brucebroughton.com

Features a biography, as well as downloadable MP3s of the material from his promotional discs.

www.johndebney.com

Includes biography, filmography and a list of soundtracks with Real Audio samples.

dondavis.filmmusic.com

Well, for those of you who aren't as familiar as you'd like to be with Don Davis' work, go here and catch up. It's got his film and TV filmography, an extensive list of his concert works, a download section in Real Audio format and a bonus for gearheads: a complete rundown of his decked-out studio.

Thanks to the Music from the Movies (http://home6.swipnet.se/~w-67269/pages/news.html) for the info.

and important film music."

The first four albums in the series, all Double Features, are available now. They are *The Dirty Dozen* (Frank De Vol)/*Dirty Dingus Magee* (Jeff Alexander), *The Last Run/The Wild Rovers* (both Jerry Goldsmith), *Gunsfor San Sebastian* (Ennio Morricone)/*Dark of the Sun* (Jacques Loussier) and *Logan's Run/Coma* (both Goldsmith).

The next installment, scheduled for this fall, will include three single-title Main Events—Westworld (Fred Karlin), Brewster McCloud (Gene Page) and Far From the Madding Crowd (Richard Rodney Bennett); and three Double Features—Kelly's Heroes/The Cincinnati Kid (both Lalo Schifrin), Grand Prix/Ryan's Daughter (both Maurice Jarre) and Don't Make Waves (Vic Mizzy)/Penelope (John Williams).

The remaining titles, including *Madame Bovary*, and *Night of the Iguana*, will be released in threeto five-month increments.

Visit www.chapteriii.com for updates.

FSM

BACK TO THE FUTURE

(continued)
demo tapes but
backtalks Lyn Benjamin
on the phone...and still
publishes controversial
magazine. Stays friends
with lovable yet flaky agents.



October 1996: Lukas moves to Los Angeles, California! First apartment becomes FSM office and is a tiny rathole near the Mayfair on Franklin Ave. "Don't ever live east of Cahuenga" warns Sci-Fi Universe editor-in-chief (and soon to be

movie producer) Mark A. Altman.

January 1997: Color comes to FSM!
Volume 2, Number 1 (Star Wars Trilogy
Special Edition cover) features a new 48page format and a color cover courtesy
of a design template by subscriber Joe
Sikoryak ("Do you want help, or does FSM
look like this on purpose?") Lukas continues to do the layout himself. (Stupid.)
Circulation doubles to around 5,000.

August 1997: Jeff Bond and lovely wife Brooke move from Ohio to Los Angeles so Jeff can work on *FSM*. Lukas walks 50 feet from his front door to find them an apartment in the same neighborhood.

September 1997: FSM moves out of Lukas' apartment into a tiny corner of 5455 Wilshire Blvd, Suite 1500, sharing office space with *Filmmaker* magazine and the cheap bastards at the Los Angeles Independent Film Festival.

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October 1997: Lukas and Jeff journey to Media Ventures to interview Hans Zimmer. "FSM: Could you tell us something about Peacemaker?" "Zimmer: 1

1997

Record Label Round-Up

All the albums you'll be waiting for

Aleph Records

Due July 11 is Bullitt, featuring new recordings of the original soundtrack, including previously unreleased material.

Angel/EMI

The release of Elmer Bernstein's guitar concerto on EMI Classics has been pushed out to October 24; soloist on the album is Christopher Parkening.

BBC Music

A third CD has been added to the forthcoming *Doctor Who* CD series. The series will now consist of: Doctor Who at the BBC RadiophonicWorkshop, VolumeOne: The Early Years; Volume Two: New Beginning; and Volume Three: The Leisure Hive.

http://ourworld.compuserve.com/ homepages/ Mark Avres/NewStuff.htm

Brigham Young University

Forthcoming are *The Adventures* of Don Juan and King Richard and the Crusaders.

Chapter III

The second installment, scheduled for fall, will include three single-title Main Events— Westworld (Fred Karlin), Brewster McCloud (Gene Page) and Far From the Madding Crowd (Richard Rodney Bennett); and three Double Features—Kelly's Heroes/The Cincinnati Kid (both Lalo Schifrin), Grand Prix/Ryan's Daughter (both Maurice Jarre) and Don't Make Waves (Vic Mizzy)/ Penelope (John Williams). See

News for details.

Due Aug. 22 is the soundtrack to the IMAX feature Michael Jordan to the Max (John Debney, various artists). Sept. 12: Into the Arms of Strangers. www.chapteriii.com

Cinephile

Due in July is Bloomfield (Johnny Harris).

Cinesoundz

Updated information: Due in August is the soundtrack to the German film In July, featuring The Cowboy Junkies & Brooklyn Funk Essentials. Due in September are an Ennio Morricone remix CD (various artists, including Rockers HiFi, Pizzicato Five and Nightmares On Wax) and a compilation of German film music from the silent era through present day. Forthcoming is the Best of Edgar Wallace compilation disc, featuring Peter Thomas, Ennio Morricone and more. Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany; fax: +49-89-767-00-399, info@ cinesoundz.de; www.cinesoundz.de Lindwurmstr. 14780337 München tel: +49-89-767 00 -299 fax: -399 mobile: +49-177-460 20 72

Citadel

www.cinesoundz.de

e-mail: info@cinesoundz.de

Due in October is Film Music of Christopher Young, featuring the complete score to Judas Kiss, plus cues from Species, Hellbound, Hellraiser and Copycat.

DueJuly11: Jaws: The Anniversary Collector's Edition (see the review on page 32) and X-Men (Michael Kamen).

EMI

Still coming are reissues of all the EMI-controlled James Bond soundtracks: Dr. No. From Russia With Love, Goldfinger, Thunderball, You Only Live Twice, On Her Majesty's Secret Service, Diamonds Are Forever, Live and Let Die, The Man With the Golden Gun, The Spy Who Loved Me, Moonraker and presumably A View to a Kill. The titles will be newly mastered and repackaged: however, there is no information as to previously unreleased music.

Fifth Continent/ **Hot Records**

Due in July are a remixed, remastered CD edition of Hugo Friedhofer's Oscar-winning score to The Best Years of Our Lives as well as The Magnificent Ambersons (Herrmann), RaintreeCounty (John Green) and Band of Angels (Max Steiner). Due in August is Battle of Neretva (Herrmann), which will now include a previously unreleased track.

Email:hotrecords@pavilion.co.uk

Fax: 44 (0) 1903 779442 Address: Hot Records, P.O. Box 333, Brighton, East Sussex, BN1 2EH, UK

GDI/Hammer

Forthcoming is the first-ever release of Gerard Schurmann's complete score to The Lost Continent.

GNP/Crescendo

Godzilla 2000: Millennium

(Japanese production) is now available.

Hexacord Productions

Film Music Art Studio and Sermi-Film Edizioni Musicali have joined forces to form Hexacord Productions; the label's forthcoming first release will be the score to the 1970 Italian thriller Lo Strano Vizio Della SignoraWard (Nora Orlandi) followed by LaSmagliatura (Ennio Morricone).

www.hexacord.com

Hollywood

Due in August is Autumn in New York. October releases include



FSM Classics: 0, Daddy!

ohnny Williams is back and FSM has got him! Our first Williams CD in 2 years is the previously unavailable A Guide for the Married Man, the funniest of the composer's '60s comedy films and perhaps the most interesting musically. The disc features over an hour of vintage underscore, plus the original title tune by The Turtles and other goodies assembled by Michael Matessino. The package includes copious notes by Jeff Eldridge and many politically incorrect color photos.

Coming soon is a doubleheader disc with two composers new to our series working a popular genre. Send us your suggestions; contact info, pg. 2.

wouldn't mind talking about why the magazine keeps slagging my stuff off."

November 1997: Lukas and Jeff think Starship Troopers is the greatest thing they've ever seen or heard and inadvertantly ruin the movie by going to too many scoring sessions.

Everybody hates it. During the late '90s, a cover story in FSM becomes a signpost that the movie is an overhyped mess.

December 1997:

Joe Sikoryak leaves his frustrating job in Silicon Valley and finds happiness as design director for FSM

and all related products. Instant karma is achieved. Oakland-Los Angeles working relationship defines modern electronic

office. (And another staff member realizes his adolescent dream in middle age.)

January 1998: Vineyard Haven Video (formed by Lukas and Academy



February 1998: Lukas and Jeff are extras in Free Enterprise party scenes—and witness live rap performance by William Shatner. One night before filming, Shatner wanders out to ask the filmmakers, "Have we reached the pinnacle?" Jeff replies: "We have for me!"



March 1998: With the

help of Filmmaker's Karol Martesko, FSM begins printing with Schumann Printers in Fall River, Wisconsin. Yah, sure, you betcha! Circulation doubles again to 10,000.



RECORD LABEL ROUND-UP

the Popular and second Felicity TV series soundtracks and music from the film Unbreakable (James Newton Howard).

Intrada

Due in July is Beat (Ernest Troost). The first release in the new Intrada Special Collection series is Switchback (Basil Poledouris), set for August. Due this fall is a commercial release of The Ballad of Lucy Whipple (Bruce Broughton).

www.intrada.com

Marco Polo

Coming soon: The Treasure of Sierra Madre (Max Steiner) and Objective Burma (Franz Waxman): a Malcolm Arnold CD of Roots of Heaven (including cues by Alfred Newman based on Arnold's work) & David Copperfield; and a Steiner CD of Son of Kong and The Most Dangerous Game.

Coming from Swiss producer/ conductor Adriano: Georges Auric: Suites From Lola Montez. Notre-Dame de Paris, Farandole; and Suites Rififi, La Symphonie Pastorale, Le Salaire de la Peur; and Dmitri Shostakovich: The Fall of Berlin (complete original version), with suite from The Memorable Year 1917.

Milan

Due July 25th: The Tao of Steve (various artists). Aug. 22: Crime and Punishment in Suburbia (various artists). Forthcoming is Une Pour Toutes (Francis Lai).

Monstrous Movie Music

The third Monstrous CD will contain the complete score from This Island Earth (1955), featuring an original score by Herman

Stein (with a handful of Henry Mancini and Hans Salter cues added to the mix). In addition, MMM's recording also contains the complete versions of 10 cues that were edited in the drastically re-cut released print of the picture, and one cue dropped from the film entirely. The CD also includes Walter Greene's main title from Roger Corman's 1958 War of the Satellite, Daniele Amfitheatrof's main title from Ray Harryhausen's 1956 Earth vs. The Flying Saucers and Ron Goodwin's score from 1963's Day of the Triffids.

www.mmmrecordings.com

Pacific Time Entertainment

Sept. 12: Turbulence 2: Fear of Flying (Don Davis), Notes of Love (Franco Piersanti). Oct. 3: Ricky 6 and Fever (both by Joe Delia). www.pactimeco.com

Percepto Records

Imminent from Percepto Records is a 2-in-1 CD of Ronald Stein's unreleased scores to Roger Corman's The Haunted Palace and The Premature Burial. The booklet will include interviews with Corman and Vincent Price, plus behind-the-scenes photos. www.percepto.com

Pomme (France)

Le Fils du Français (Vladmir Cosma).

Prometheus

Due early June is Sally Hemings: An American Scandal (Joel McNeely). Forthcoming is a limited edition CD from the Police Story pilot TV movie (Goldsmith).

RCA Victor

Due Aug. 8: Cecil B. Demented (Basil & Zoe Poledouris and various artists). Aug. 22: Music from Love and Sex (various artists).

Rykodisc

Forthcoming but without dates are Bring Me the Head of Alfredo Garcia/The Killer Elite (Jerry Fielding, 1974/1975) and The World of Henry Orient (Elmer Bernstein, 1964), both in stereo.

Screen Archives Entertainment

SAE's forthcoming classic score restorations are Pursued (Max Steiner) and The Court-Martial of Billy Mitchell (Dimitri Tiomkin). Contact Screen Archives Entertainment at PO Box 500, Linden VA 22642; ph: 540-635-2575; fax: 540-635-8554; www.screenarchives.com

Silva Screen

Due this summer is the 2-CD Space and Beyond, Vol. 3, featuring the City of Prague Philharmonic Orchestra and the Crouch End Festival Chorus. This third edition will contain suites and themes from The Matrix, RoboCop, Judge Dredd, Strange Invaders, Solar Crisis, The Cape and John Williams' symphonic suite from Star Wars Episode I: The Phantom Menace.

Nic Raine will conduct the City of Prague Philharmonic and Crouch End Festival Chorus in a new recording of Walkabout (John Barry, 1971). As the complete score is only 25 minutes long, the album will be filled out with Barry's cues from The Betsy and The Corn Is Green. Due this fall is The Cardinal—The Classic Film Music of Jerome Moross: Part II featuring suites from The Proud Rebel,

The Jayhawkers, The Captive City, Close-up and more.

Sony Classical

Forthcoming from Sony Classical is Le Prof (Jean-Claude Petit). www.sonyclassical.com/music/soundtracks_idx.html

Varèse Sarabande

Due July 25: Hollow Man (Jerry Goldsmith); What Lies Beneath (Alan Silvestri). Aug. 1: Marnie (Herrmann), cond. Joel McNeely, featuring the Royal Scottish National Orchestra. Aug. 8; Kimberly (Basil Poledouris), Dragonheart: A New Beginning (Mark McKenzie).

Virgin Records

Due July 18: Wonderland (Michael Nyman).

WEA (Japan)

The Japanese branch of Warner Bros. Records is releasing the first-ever CD of Twilight Zone: The Movie (Jerry Goldsmith)on August 23rd, along with Under Fire (Goldsmith), Sunset 77 (Warren Parker) and James Dean films (Leonard Rosenman/ Dimitri Tiomkin).

Promo Releases

Promo copies of Richard Marvin's score to U-571 are now available from the usual specialty outlets.

PLEASE NOTE: We depend on the record labels for updated and/or amended release information. And though we'd prefer to present these release announcements with 100 percent accuracy, dates slip, titles get pushed out months or sometimes are canceled altogether. When that happens, it's beyond our control. Just so you know... **FSM**

May 1998: Stagecoach/ The Loner (Jerry Goldsmith)

release in FSM's line of Silver Age Classics CDs-treasured unreleased scores sold by mail order to readers. Subsequent gems include... oh, turn to page 37 and

April 1999: "Prince Waxman" issue heralds first Golden Age Classics CD: Prince Valiant. Doug Adams' liner notes and FSM analysis break new ground in documenting and analyzing this important material.

May 1999: Jonathan Z. Kaplan graduates from USC's Film Scoring Program and promptly begins a career in mail order as

FSM's third staff member.

July 1999: FSM moves into new twostory Culver City offices. Chelo Avila comes aboard from Filmmaker as circulation and office manager; Bob Hebert comes from the LAIFF as advertising manager.

August 1999: "The Good Times Are Coming." Or maybe it's just a Monte Walsh CD.

8

January 2000: Tim Curran comes aboard as FSM's managing editor. For the first time in 10 years, Lukas doesn't have to personally finish a magazine issue every five weeks. (And we immediately return to a consistent printing schedule. Coincidence? You be the judge.)

May 2000: Our limited-edition release of The Omega Man gets booted on Napster. The Family strikes?

June 2000: FSM publishes its 100th issue, presses its 21st CD. and enters its second decade. You are cordially invited

to come along for the ride.

FSM

1999

2000

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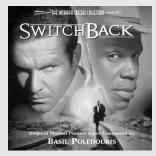


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VOLUME 1

Switchback



By Basil Poledouris

No stranger to composing music for expansive outdoor pictures, Poledouris' work for the *Conan* and *Robocop* series, as well *Under Siege* 2 and *Breakdown*, are forerunners to this large, exciting

orchestral work recorded with the Seattle Symphony. This release is another spectacular entry in Basil's oeuvre. **\$19.99**

NOW AVAILABLE EVERYWHERE



Beat by Ernest Troost

Beat is the story of legendary writers William and Joan Burroughs (Kiefer Sutherland and Courtney Love). Troost evokes the time and place of the fifties and the

"beatnik" generation with a smoky orchestral score, using small groups of instruments to fashion intimate colors. The album is rounded out with a suite of original jazz pieces.

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FILM MUSIC CONCERTS

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STEEL AGE CLASSICS

The Alloy Orchestra (Terry Donahue, Ken Winokur, Roger C. Miller) will be performing their original scores for *South* (a documentary of Ernest Shackleton's unbelievable 1915 South Pole expedition) at Lincoln Center in NYC August 9, and F.W. Murneau's creepy masterpiece *Nosferatu* (the original *Dracula*,

above) in Telluride, Colorado, over Labor Day weekend. Call The Alloy Orchestra for details: 617-497-6508, or e-mail alloyorchestra@earthlink.net.

DEBBIE WISEMAN IN LONDON

Debbie Wiseman will conduct some of her film music at a concert at the Purcell Room, South Bank Centre, London, on September 2. Featured will be the world premiere of a new work inspired by the fairy tales of Oscar Wilde, as well as cues from Lighthouse, The Guilty, Tom's Midnight Garden and Wilde. The music will be performed by the Locrian Ensemble.

CONCERTS BY REGION

Aug. 12, Pacific S.O.; Richard Kaufman, cond., Gone With the Wind (Steiner), Robin Hood (Korngold), The Gay Divorcee (Cole Porter), Over the Rainbow, North by Northwest (Herrmann), Spellbound (Rózsa), Around the World in 80 Days (Young), Mancini Tribute, Star Trek TV theme (Courage), Star Trek: The Motion Picture (Goldsmith), Airplane! (Bernstein), E.T. (Williams), The Bridge on the River Kwai (Malcolm Arnold), Circus World (Tiomkin).

Aug. 13, Culver City, American Jazz Philharmonic Orchestra; Bruce Broughton concert.

Aug. 19, San Diego Chamber

Orchestra; A Passage to India (Jarre).

Sept. 20, San Francisco S.O.; opening 2001 season with Michael Tilson Thomas, Maxim Vengerov, violinist performing Carmen Fantasy (Waxman).

Colorado

Aug. 11 & 12, Breckenridge Music Fest S.O.; Young Sherlock Holmes (Broughton), Mask of Zorro (Horner).

Delaware

Aug. 12, Wilmington, Delaware S.O.; *Jefferson Tribute* (Holdridge).

Florida

Sept. 15, 16 Jacksonville, S.O.; R. Kaufman, cond., Gone With the Wind (Steiner), Lawrence of Arabia (Jarre), Peyton Place (Waxman), Star Trek TV theme (Courage), Star Trek: The Motion Picture (Goldsmith), Airplane! (Bernstein), E.T., (Williams), The Untouchables (Morricone), Tribute to Dimitri

(continued on page 14)

NOW PLAYING Films and CDs in current release





The Big Kahuna	Christopher Young	Varèse Sarabande Ark 21*
Boys and Girls	Stewart Copeland	AIK ZI
Catfish in Bean Sauce	Stanley A. Smith	
Chicken Run	John Powell & Harry Gregson Williams	RCA Victor
Chuck and Buck	Joey Waronker, Tony Maxwell, Smokey Hormel	
The Color of Paradise	Alireza Kohandairy	
Croupier	Simon Fisher-Turner	
Fantasia 2000	Various dead guys	Disney*
Gone in 60 Seconds	Trevor Rabin	Island
Grass	Mark Mothersbaugh	Mercury
Groove	Various	Kinetic*
Human Traffic	Mathew Herbert & Rob Mellow	Phantom*
The Kid	Marc Shaiman	
Kikujiro	Jô Hisaishi	Milan
Love's Labours Lost	Patrick Doyle	Sony Classical**
Me, Myself & Irene	Various	Elektra*
Passion of Mind	Randy Edelman	Milan
The Patriot	John Williams	Hollywood
The Perfect Storm	James Horner	Sony Classical
Rocky and Bullwinkle	Mark Mothersbaugh	•
Scary Movie	David Kitay	TVT*
Shaft	David Arnold & Isaac Hayes	LaFace*
Sunshine	Maurice Jarre	Milan
Titan A. E.	Graeme Revell	Capitol*
X-Men	Michael Kamen	Decca
Winter Sleepers	Reinhold Heil, Johnny Klimek, Tom Tykwer	
What Lies Beneath	Alan Silvestri	Varèse Sarabande

* song compilation with one track of underscore or less **combination of songs and score



Upcoming Assignments

Who's writing what for whom

—A— Mark Adler The Apartment Complex, Sterling Chase.

Eric Allaman Breakfast With Einstein, The Last Act, Is That All There Is? One Kill (Anne Heche, Eric Stoltz).

John Altman Beautiful Joe, Vendetta (HBO, d. Nicholas Meyer).

Craig Armstrong Moulin Rouge (Ewan McGregor and Nicole Kidman).

BT Under Suspicion.

Angelo Badalamenti Birthday Girl, A Story of a Bad Boy (co-composed with Chris Hajian), Forever Mine.

Rick Baitz Life Afterlife (HBO feature documentary).

Lesley Barber You Can Count on Me, History of Luminous Motion.

Nathan Barr Venus and Mars (Disney), Hair Shirt (Neve Campbell), Hangman's Daughter, Red Dirt.

Tyler Bates Beyond City Limits, Get Carter (Sylvester Stallone).

Christophe Beck The Broken Hearts League, Cheer Fever, Coming Soon (Mia Farrow).

Marco Beltrami Squelch (d. John Dahl), The Crow 3: Salvation.

Edward Bilous Minor Details, Mixing Mia. Wendy Blackstone Back Roads.

Chris Boardman Bruno (d. Shirley MacLaine). Simon Boswell Alien Love Triangle, The Debtors (Michael Caine, Randy Quaid).

Christopher Brady Castle in the Sky (Disney animated), Hal's Birthday.

Michael Brook Getting to Know You, Crime & Punishment in Suburbia, Tart.

Paul Buckmaster Mean Street.

T. Bone Burnett O Brother Where Art Thou. Carter Burwell Before Night Falls (Johnny

Sam Cardon Olympic Glory, Return to the Secret Garden.

Wendy Carlos Woundings.

Gary Chang Locked in Silence (Showtime). Stanley Clarke Marciano.

George S. Clinton Sordid Lives.

Elia Cmiral The Wishing Tree (Showtime), Six Pack (French).

Serge Colbert Red Tide (Casper Van Dien). Michel Colombier Dark Summer, Pros & Cons. Eric Colvin Model Behavior.

Bill Conti Inferno (Jean-Claude Van Damme). Stewart Copeland Made Men (independent), Sunset Strip.

—D—

Jeff Danna O (modern-day telling of Othello). Mychael Danna Bounce (B. Affleck). Carl Davis The Great Gatsby (A&E).

Don Davis Gabriel's Run (TV).

John Debney The Replacments (Keanu Reeves, Gene Hackman). Relative Values.

Joe Delia Tao of Steve, Time Served, Ricky 6, Fever.

Patrick Doyle Never Better.

Anne Dudley The Body, Monkeybone, The Bacchae.

Adam Gorgoni Roads and Bridges (exec. prod. Robert Altman), Candyman 3: Day of the Dead, Extreme Alaska.

Mark Governor Blindness (d. Anna Chi). Stephen Graziano Herman, U.S.A. Harry Gregson-Williams Earl Watt (Pate Bros.).

Ed Grenga Catalina Trust (d. Will Conroy). Andrew Gross Viva Las Nowhere (James Caan); Unglued (Linda Hamilton).

Larry Groupé Sleeping With the Lion, Four Second Delay, Peter York, The Contender (Joan Allen, Gary Oldman), Gentleman B. Jay Gruska Belly Fruit.

Richard Hartley Peter's Meteor, Mad About Mambo, Victory.

Jan A.P. Kaczmarek Lost Souls.

Camara Kambon 2Gether, The White River Kid (Antonio Banderas).

Laura Karpman Annihilation of Fish. Brian Keane The Babe Ruth Story (HBO). Rolfe Kent Don't Go Breaking My Heart (Anthony Edwards).

Gary Koftinoff Forgive Me Father.

Kenneth Lampl Fight the Good Fight (Burt Young, d. Bret Carr), Games Without Frontiers (John Mulcahy, d. David Knappe), The Tour (d. Tim Joyce).

Russ Landau One Hell of a Guy, Waylon &

Brian Langsbard First of May (independent), Frozen (Trimark).

THE HOT SHEET late-breaking gigs

Lesley Barber Seven Little Monsters (Maurice Sendak animated series).

Carter Burwell, Blair Witch 2, unnamed upcoming Coen Bros. film.

George S. Clinton Night Visions (Fox TV sci-fi anthology).

John M. Davis Heartbreak Hospital, Better Living, (starring Roy Scheider and Olympia Dukakis).

Cliff Eidelman American Rhapsody.

Danny Elfman Family Man (starring Nicolas Cage, d. Brett Ratner).

Michael Giacchino Medal of Honor (video aame).

Joel Goodman 1-84. Rolfe Kent Town and Country (New Line). **Dan Licht** *Hendrix* (Showtime biopic).

Clint Mansell Requiem for a Dream (d. Darren Aronofsky), Knockaround Guys. **Brice Martin** Plummet

Richard Marvin Desert Saints. Mark McKenzie Looking for Lost Bird

(Hallmark Hall of Fame). BC Smith Finder's Fee (starring Matthew

Lillard).

Michael Tavera Quints (Disney TV). Joseph Vitarelli Anasazi Moon (starring Gary Oldman).

Alan Williams The Last Dance (starring Eric

—E—

Randy Edelman The Gelfin.

Steve Edwards Cowboys and Angels, Luck of the Draw (Dennis Hopper).

Danny Elfman The Gift, Proof of Life.

Evan Evans Tripfall (Eric Roberts, John Ritter); Newsbreak (Michael Rooker, Judge Reinhold).

Shayne Fair & Larry Herbstritt Tequila

George Fenton Numbers (d. Nora Ephron, starring John Travolta).

Allyn Ferguson Back to the Secret Garden (German theatrical, Hallmark release).

David Findlay Dead Silent (Rob Lowe). Frank Fitzpatrick Lani Loa (Zoetrope).

Nathan Fleet First Time Caller (d. Alessandro Zavaglia, romantic comedy).

Claude Foisy 2001: A Space Travesty (Leslie

Ruy Folguera Picking Up the Pieces (Woody Allen, Sharon Stone).

David Michael Frank The Last Patrol. Rhys Fulver Delivery.

Craig Stuart Garfinkle Gabriella. Richard Gibbs Queen of the Damned. Jerry Goldsmith The Hollow Man (d. Paul Verhoeven).

Joel Goldsmith, Chameleon 3.

Chris Hajian Naked States (feature documentary), Raw Nerve, Yonkers Joe.

Todd Hayen The Crown, The Last Flight. John Hills Abilene.

Peter Himmelman A Slipping-Down Life (Guy Pearce, Lili Taylor).

Lee Holdridge Family Plan (Leslie Nielsen), No Other Country, Africa.

James Horner The Grinch Who Stole Christmas (Jim Carrev).

Richard Horowitz Pavilion of Women. James Newton Howard Atlantis (Disney

animated feature), Treasure Planet (Disney animated feature), Unbreakable (Bruce Willis, Julianne Moore), The Vertical Limit (Chris O'Donnell).

Steven Hufsteter Mascara.

David Hughes & John Murphy Chain of Fools, Mary Jane's Last Dance.

-I, I

Frank Ilfman Intruder.

Pat Irwin But I'm a Cheerleader.

Mark Isham Imposter (Miramax, d. Gary Fleder), Navy Divers (Robert De Niro).

Adrian Johnston Old New Borrowed Blue, The House of Mirth (Gillian Anderson).

Trevor Jones Frederic Wilde, 13 Days, From Hell, The Long Run. Benoit Jutras Journey of Man (IMAX).

—K—

Daniel Lanois All the Pretty Horses. Nathan Larson Tigerland (d. Joel Schumacher).

Chris Lennertz Lured Innocence (Dennis Hopper, Talia Shire), Absolute North (animated musical).

Michael A. Levine The End of the Road (d. Keith Thomson), The Lady With the Torch (Glenn Close, d. David Heeley).

Christopher Libertino Spin the Bottle (d. Andrew Michael Pascal).

Dan Licht Ring of Fire (formerly Hearts and Bones).

Hal Lindes Lucky 13.

Frank London On the Run, Sancta Mortale, The First Seven Years.

Martyn Love The Venus Factory (Australia). **Evan Lurie** Happy Accidents, The Whole She-Bana.

John Lurie The Crew, Animal Factory.

-M-

Mader Row Your Boat, Claudine's Return, Morgan's Ferry (Kelly McGillis), Steal This Movie (Abbie Hoffman biopic).

Hummie Mann Thomas and the Magic Railroad, Good Night Joseph Parker (Paul Sorvino), A Thing of Beauty, After the Rain.

David Mansfield Songcatcher, The Gospel of Wonders (Mexico, d. Arturo Ripstein), Ropewalk. (continued next page)

Lee Marchitelli Iris Blonde (Miramax).

UPCOMING FILM ASSIGNMENTS

Anthony Marinelli Slow Burn (Minnie Driver, James Spader), Fifteen Minutes (Robert De Niro, Ed Burns).

Gary Marlowe Framed, Mondschatten (Moonlight Shadow, d. Robby Porschen).

Jeff Marsh Burning Down the House, Wind River (Karen Allen).

Phil Marshall Rupert's Land, Gotta Dance, Kiss Toledo Goodbye, Temptation.

Brice Martin Poor Mister Potter, Saving the Endangered Species, Down but Not Out: Living in Chronic Pain, The Girls Room.

Cliff Martinez Wicked (d. Michael Steinberg).

John Massari 1947. Breathina Hard.

Stuart McDonald Diaries of Darkness.

Mark McKenzie Dragonheart 2.

Gigi Meroni The Good Life (Stallone, Hopper), The Others, The Last Big Attractions.

Cynthia Millar Brown's Requiem.

Marcus Miller The Ladies Man.

Randy Miller Picture of Priority (independent), Family Tree (Warner Bros.), Pirates of the Plain (Tim Curry).

Sheldon Mirowitz Say You'll Be Mine (Justine Bateman), Autumn Heart (Ally Sheedy), Legacy.

Fred Mollin Pilgrim (Tim Truman).

Deborah Mollison The Boys of Sunset Ridge (indie feature), Simon Magus (Samuel Goldwyn), The Thing About Vince.

Tom Morse Michael Angel.

Mark Mothersbaugh Camouflage, Sugar & Spice (New Line), Rugrats Paris: The Movie.

Jennie Muskett 100 Girls.

-N, O-

David Newman The Klumps, Duets (Gwyneth Paltrow), Bedazzled, The Affair of the Necklace.

Michael Nyman Kingdom Come, Wonderland. John Ottman Urban Legend: Final Cut.

—P—

Van Dyke Parks Trade Off, Harlan County,

The Ponder Heart.

Shawn Patterson Herd, Tales From the Goose Lady, Magic.

Jean-Claude Petit Messieurs les Enfants, Sarabo, Sucre Amer.

Basil & Zoe Poledouris Cecil B. Demented (John Waters).

Nicholas Pike Delivered.

Robbie Pittelman A Killing, The Dry Season (independent).

Michael Richard Plowman The Hot Karl. John Powell Fresh Horses (DreamWorks), Outpost, Le Visitor.

Jonathan Price Rustin (indie drama), Dog Story (action).

-R-

Trevor Rabin Whispers (Disney), Coyote Ugly (Jerry Bruckheimer production), Texas Rangers.

Kennard Ramsey Trick Baby.

Alan Reeves To Walk With Lions, Ocean Oasis.

Graeme Revell Red Planet, Dune (Sci-Fi
Channel miniseries).

David Reynolds *Warlock* (sequel), *George B*, *Love Happens*.

William Richter Social Misfits, The Broken Machine.

Stan Ridgway *Error in Judgment* (d. Scott Levy), *Spent* (d. Gil Cates Jr.).

J. Peter Robinson Waterproof.

Jeff Rona The In Crowd.

Marius Ruhland Anatomy.

David G. Russell The Nest, Wicked Spring., White Bread (Jenny McCarthy) Black

How to Get Listed

Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 310-253-9597, or e-mail Tim Curran, TimC@filmscoremonthly.com.

Scorpion: The Series (exec. prod. Roger Corman).

—s—

Craig Safan Delivering Milo.
Richard Savage A Whole New Day.
Lalo Schifrin Jack of All Trades.
Gaili Schoen Déjà Vu (independent).
John Scott Shergar, The Long Road Home,
Married 2 Malcolm (UK comedy).

Ilona Sekacz Salomon and Gaenor.

Patrick Seymour Simian Line (William Hurt).

Marc Shaiman One Night at McCool's, Getting
Over Allison, The Emporer's New Groove
(Disney animated), Jackie's Back (Lifetime
Network).

Mike Shapiro All Over Again (indie drama). Theodore Shapiro Girlfight (Sundance Grand Jury Prize), State and Main.

Shark The Spreading Ground (Dennis Hopper), Surf Shack.

James Shearman The Misadventures of Margaret.

Edward Shearmur Things You Can Tell Just by Looking at Her (Cameron Diaz).

Howard Shore The Yards.

Lawrence Shragge Frontline (Showtime).

Alan Silvestri Castaway (Tom Hanks, Helen Hunt, d. Zemeckis).

Marty Simon Captured.

Mike Slamer & Rich McHugh Shark in a Bottle.

Michael Small Elements (Rob Morrow). BC Smith Mercy (Peta Wilson).

Neil Smolar The Silent Cradle, Treasure Island, A Question of Privilege, Deadly Arrangement.

Darren Solomon Lesser Prophets.
William Stromberg Other Voices (comedy).
Mark Suozzo Sound and Fury, Well-Founded
Fear.

-T, V-

Michael Tavera One Special Delivery (Penny

Marshall).

Stephen James Taylor Blessed Art Thou, John Henry.

They Might Be Giants Malcolm in the Middle (2nd season).

Joel Timothy Waiting for the Giants.

Raymond Torres-Santos Richport, Millennium, Menudo...My Loving Years.

Colin Towns Vig.

Bruce Turgon Night Club.

Brian Tyler Panic (HBO; William Macy, Neve Campbell), Shadow Hours, Terror Tract.

Chris Tyng Bumblebee Flies Away, 7 Girlfriends.

Joseph Vitarelli *Sports Pages* (d. Richard Benjamin).

-w-

Steven Warbeck Pavarotti in Dad's Room, Dance, Quills.

Joey Waronker (drummer for Beck, REM)
Chuck & Buck.

Don Was American Road (IMAX).

Mark Watters Alvin and the Chipmunks Meet Frankenstein, Tom Sawyer.

Wendy & Lisa The Third Wheel (Ben Affleck).

Michael Whalen Slay the Dreamer, Vlad.

Alan Williams Angels in the Attic, Princess and the Pea (animated feature, score and songs; lyrics by David Pomeranz), Who Gets the House (romantic comedy), Santa and Pete (Hume Cronin, James Earl Jones), Going Home (Jason Robards).

Debbie Wiseman The Lighthouse, The Guilty.

—Y, Z—

Gabriel Yared Lisa.

Christopher Young Bless the Child, The Glass
House (Diane Lane and Leelee Sobieski).

Hans Zimmer Pearl Harbor (d. Michael Bay).

FSM

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www.filmscoremonthly.com

Congratulations
to Lukas Kendall
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on their 10th
anniversary!



(continued from page 10)

Tiomkin including The Fall of the Roman Empire, Friendly Persuasion, Duel in the Sun, High Noon, Giant, Circus World, Old Manand the Sea, High and the Mighty.

Kentucky

July 22, Louisville S.O.; Bonanza, Rawhide, HighNoon (Tiomkin), Happy Trails, Magnificent Seven (Bernstein).

Maine

June 29, 30, July 1-3 Portland S.O.; *Gettysburg* (Edelman).

Massachusetts

Aug. 5, Film Night at Tanglewood, program to include music by John Williams, Louis Milestone's *The Red Pony* by Aaron Copland, tribute to Stanley Donen.

Michigan

July 23, Detroit S.O.; Richard Kaufman, cond., Bobbi Page, vocalist; Captain From Castille (A. Newman), The Quiet Man (Young), The Natural (R. Newman), Peyton Place (Steiner), Airplane! (Bernstein), E.T. (Williams), The Untouchables (Morricone), Mancini Tribute—The Great Waldo Pepper, Hatari, White Dawn, The Thorn Birds, Victor/Victoria, Songsfor Audrey.

July 27, 28, Grand Rapids S.O.; Suites from *The Godfather* (Rota), *Dr. Zhivago*, *Lawrence of Arabia* (Jarre).

Minnesota

July 23, 30, Aug. 6, 13, 20, Burnsville, Dakota Valley S.O.; *Bonanza*.

Montana

Aug. 5, Butte, Montana Power Company concert & telecast; *How the West Was Won* (A. Newman), *Witness* (Jarre), *Wagon Train* (Moross).

Pennsylvania

July 26, Philadelphia, Mann Center, Philadelphia S.O.; "Hitchcock Night at the Movies," *To Catch a Thief* (Lyn Murray), *Dial MForMurder* (Tiomkin), *Strangers on a Train* (Tiomkin), *North by Northwest* (Herrmann).

Texas

Sept. 21-24, Ft. Worth S.O.; *The Furies* (Waxman).

Virginia

Aug. 4, Wolftrap, Filine Center, National S.O.; "Hitchcock Night at the Movies," *To Catch a Thief* (Lyn Murray), *Dial M for Murder* (Tiomkin), *Strangers on a Train* (Tiomkin), *North by Northwest* (Herrmann).

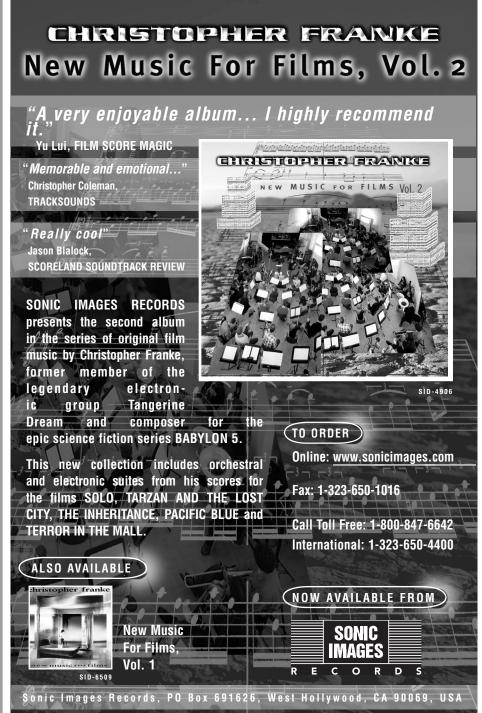
Japan

Aug. 6, Osaka, Japan, Kansai Philharmonic Pops concert; Peter Rubardt; Mission Impossible (Schifrin), Murder on the Orient Express (Bennett), Victor Young Medley, The Godfather (Rota), How the West Was Won (A. Newman), Breakfast at Tiffany's (Mancini), Love Is a Many Splendored Thing (Newman), Gone With the Wind (Steiner), 007 Medley (Barry), Superman (Williams).

Aug. 27, Kobe, Aug. 28, Osaka, Aug. 29, Kyoto City S.O.; *Mission Impossible* (Schifrin).

Wales

July 22, Cardiff, Cardiff Philharmonic S.O.; *Magnificent Seven* (Bernstein).



READER RANTS, RAVES & RESPONSE

Feel the Love

ve been a loyal reader of Film Score Monthly for nearly its entire life, going back to the March 1991 issue (I found a small listing of the club in an issue of Starlog magazine). At the time, it was called Soundtrack Correspondence List and consisted of three pages stapled together, listing 15 members. It changed again in October 1991 to The Soundtrack Club. In June 1992, the newsletter changed names for the final time to the current Film Score Monthly ("A publication of The Soundtrack Club"). From there, the newsletter rapidly began growing into a professional magazine.

I still have every issue dating back to my first March 1991 issue. As I was sitting down to write this congratulatory letter, I flipped through some of the mags. It is really fun to look through the old stuff. More remarkably, it's great to see that the majority of everything we all were desperate to get released years ago is now available (or has been and is gone already). It's amazing to look at my first issue and then the most recent-it's a very nostalgic feeling. Despite having many of the same feature sections, the growth of the magazine is astounding. I probably share a more unique attachment to FSM since I'm pretty close to the same age as Lukas (within less than a year I imagine, if he was 15 when it started in 1990, since I was born in 1975). I discovered it at nearly the same age as he started it and have enjoyed following the world of soundtrack collectors (and you all know we are a strange bunch) through the eyes of people like Lukas Kendall, Andy Dursin, Jeff Bond and the rest of the gang. I consider this my favorite magazine and read through it as soon as it lands in my mailbox. In recent years, it has been great to have the online

site, with the Film Score Daily articles and news items. It has been a great 10 years, and I hope many, many more great years will follow. Congratulations to everyone who has been involved with making *Film Score Monthly* the wonderful resource it is today.

Guy G. Gordon guygg@3gcs.com

Penultimately Ultimate

nother bang-up "Phantom Menace" issue in March, FSM partners in the sublime—but as a j-school grad I'd be happy to lend my services in copyediting, because there are some spelling/usage errors that are going under your radar.

A couple misspellings in the body text are forgivable—heck, almost expected in your subscription-dependent magazines these days-but what gave this reader pause was the page 31 headline: "Making the Penultimate Phantom Menace CD." Now I only bring this up because Lukas corrected my usage of this word himself in a previous letter-"penultimate" means "next to last," Dr. Digital. I'm sure you meant "beyond ultimate," as I did, but that whiz kid Kendall caught me so now I must be his agent in any future misuse of "penultimate" in FSM. Do me a favor next issue, guys, and make it a little harder to find?

In a separate, wholly unrelated (unless you think about it really hard, so don't) issue, Gary James Wright and C.H. Levenson are remarkable men—remarkable as in they are deserving remarks like, "So this is Gary James Wright's and C.H. Levenson's 15 minutes of fame. Farewell, giant-headed friends, and enjoy the rest of your lives of quiet desperation."

I hope, if not now then very soon, *FSM* will have space constraints that will prevent the

pseudo-lofty prose of such selfdeploying airbags as Wright and Levenson from ever darkening your desktops again. I think I speak for all FSM readers when I say that we'd rather read Jesus Weinstein's latest campaign to see Natalie Portman naked (see Anywhere But Here CD review) than have to wade through such self-important, unimportant theses on the decline of film music and its critics. Hey guys, great music is great, and truly fair, objective music reviews exist only in the ivory tower you live in. Grow up and lighten up already.

Thanks *FSM*, for allowing another grateful reader a chance



to vent. My ultimate *Phantom Menace* CD will be completed on schedule.

George Werner Tempe, Arizona

Thanks for the pointer, George. Actually, our use of "penultimate" was correct; Dr. Digital's CD would be the next to last *Phantom Menace* disc you need. The final (and, only by coincidence, ultimate) would be the CD with all of the music on it.

aking the Penultimate Phantom Menace CD" is both informative and a bit dangerous at the same time, and it doesn't take a rocket scientist to see the implications of this. It should serve as a wake-up call to Sony Records, and also to album producers Nick Redman and Mike Matessino (who did such beautiful jobs on the Superman and Star Wars Trilogy Special Edition CDs) to consider going forth with an official expanded version of the *Episode One* score to satisfy all of us film music, John Williams and Star Wars fans. Perhaps Sony should have gone ahead last year and released a second album of music as had been widely rumored. Let's hope we do not have to wait 20 years for such a release.

Bill Williams
BWillNCC1701E@webtv.net

The Biases of FSM

Thave been reading Mr.
Levenson's contributions to
the mail bag in the past couple
of issues with a degree of interest. It's kind of like a car wreck:

You don't really want to see anything bad, but you can't help but look anyway. To be fair to Mr. Levenson. I will admit that FSM has exhibited a good deal of selfrighteousness and hubris. I have been a subscriber to FSM since day one and have all of the issues, including the Xeroxed and stapled ones from FSM's "lean years." As the magazine has progressed and evolved, I have noticed a certain arrogance pervade the writing, as if Film Score Monthly is the only source

of film score information. And heaven forbid if you don't like what they like. If you are a fan of late '60s and early '70s music, then this is the magazine for you; especially if your musical tastes lean toward Lalo Schifrin, Jerry Fielding or John Barry from that period. I'm not saying that their music was bad...it wasn't. I appreciate their work as well as the work of other artists from that era (arguably for my generation the greatest time in film music). But for someone like me who happens to like the music of James Newton Howard, James Horner and others of that ilk who tend to have a derivative sound, I can't help feeling

MAIL BAG

that the editors and writers of the magazine look down their noses at people like me. The funny thing is that we all started from the same place...we fell in love with *Star Wars* and *Star Trek: The Motion Picture* and our tastes evolved from there. I get the feeling that the writers and editors of *FSM* feel that they are the true aficionados of film music and the rest of us are just plebeians who don't really know what taste is.

That bitching aside...Mr. Levenson, please lighten up. It's just a magazine. These are people trying to have fun with a subject they enjoy. They have managed to turn a fun little hobby into a lucrative business that provides a real service to those of us in the film music community. I am envious. I only wish I had had the time and resources to create a magazine devoted to film music back in the late '70s when I fell in love with it.

I guess, Mr. Levenson, if you had been reading this magazine from the beginning, you would learn to get past the sarcasm and jibes and know that that is part of what makes *Film Score Monthly* what it is. It is imperfect, but—there it is. By the way, Mr. Levenson, I worked as a high school teacher one town over from you in Brick, New Jersey, and had no problem finding *FSM* in my local music outlet. Look harder!

Todd Smith Tesmith719@cs.com

'd be surprised if many people write in to agree with Mr. Levenson (unless perhaps he does so with an alias or perhaps a letter from Gary James Wright). He claims that FSM enjoys "thrashing perfectly good scores" in their reviews. While I agree that the reviews are harsh at times, I don't see the problem with this. Reviewers are supposed to express their opinions in reviews, and for every great soundtrack written, there are dozens of notso-great soundtracks. Also, I must point out to Mr. Levenson that the reviews are of the albums not the score. To cite the most obvious example, The Phantom

Menace featured a great (and my personal favorite) score by John Williams, but the album was dreadful: It lacked half the music, and some of the best cues, so FSM didn't give it a five-star review. Of course not! It didn't deserve one. And for all those one- and two-star reviews, I see plenty of

three- and four-star write-ups in the pages of your magazine as well. Sure, the five-star reviews in FSM are rare, but so are five-star soundtrack albums.

As far as *FSM* not being available in the newsstands? I'm not surprised. While it is growing, the community of soundtrack enthusiasts in the U.S. is small. People are too busy reading junk like *People*. (Who would want to read that when they could have a great issue of *FSM*?)

I love Film Score Monthly. It is informative, its reviews are fair and the news and film music concert sections are great. Articles such as "Phantom Menace Mania" from Vol. 5, No. 3 are superb! The writers of FSM obviously have a love for soundtracks and have proven it time and again

by releasing unavailable musical gems such as Goldsmith's *Patton* and Rosenman's *Beneath the Planet of the Apes*.

FSM may lose a subscriber, C.H., but there are plenty of loyal readers who still think it's a great magazine. I'm one of them.

> James B. Gardner JediKnightJim@aol.com

s for that idiot from New Jersey who keeps writing those inane letters saying your staff is "too tough" on composers, that you should be nicer and write nothing but glowing reviews of everything that comes out-forget him! If a score stinks, I want to know it. (Sometimes I think you're too easy on some of these nondescript "scores.") If I wanted to read puff pieces praising each piece of pap produced by the people in the music biz, I'd read Billboard. Thanks again for a great magazine and best wishes for the next 10 years.

> Scott Kirby Woodland Hills, California



Soundtrack Fans Rejoice

just purchased two of your FSM "Silver Age" CDs and I must say I was thoroughly impressed with both The Omega Man and Beneath the Planet of the Apes—particularly the latter. Leonard Rosenman's memorable score for this underrated sequel has great sound and reminds me a bit of Eliot Goldenthal's stark, wild themes (especially in $Alien^3$). I feel this is your best CD to date; keep up the great work. Have you considered '70s scores like The Anderson Tapes, Demon Seed, Straw Dogs and Battle for the Planet of the Apes (a great bookend to *Beneath*...). The Omega Man is foreboding yet relaxing...sort of like Ennio Morricone's music-not to say that Ron Grainer's themes sound like the Italian maestro. It's just that both composers produce the desired effect. Good stuff, with fine liner notes and quality sound. Top drawer.

While many complain about the dire straits of film music today, I feel record labels are going out of their way to provide listeners with CDs. Just evidence the new Rhino Superman: The Movie CD, Prometheus' The Challenge and the fine FSM CDs. And to think that a relatively new company, Chapter III, is going to reissue Jerry Goldsmith's Logan's Run and Coma on one disc!

Christopher Jenkins Smithtown, New York

Apemasters

think that one day you'd be producing a CD of Leonard Rosenman's music for *Beneath* the Planet of the Apes? Wow. No film series had more of an impact on my childhood than this one—from action figure toys to the nights I would sneak into the TV room to catch whichever episode happened to be playing. And the music! Leonard Rosenman's contribution to this series has largely been ignored, but that should end now.

Finding the original LP years ago was a thrill, but also a disappointment because of its content. I can't wait to get this new CD

of the original film tracks, and the added novelty of including the original album is inspired! Not to pressure you or anything, but I hope that some day the other chapters in this series will also see release...especially Rosenman's Battle for the Planet of the Apes; that main title, as Aldo (sorry, that's General Aldo!) rides to town, is one of my favorite cues in the entire series.

Christopher Field christopher.field@ allianceatlantis.com

ou did a fantastic job on the new *Beneath the Planet of the Apes* CD, which I've received just in time for the film's 30th anniversary (a coincidence, I'm sure). It's great to finally hear the music in true stereo—plus the stuff not used in the final

I do want to mention that Jeff Bond made a couple of mistakes in his notes: None of Planet of the Apes was shot in Mexico, and there's not a single shot in Beneath that was taken at Vasquez Rocks. The desert locations in Beneath were shot in Red Rock Canyon, 25 miles northeast of Mojave on Highway 14. The location has been used by Hollywood for decades (some of Karloff's The Mummy was shot there), and it probably was used most spectacularly as the Hannassey Ranch in The Big Country.

I look forward to your future CD releases—here's a list of some scores I think would be great to have: Jerry Goldsmith's long-lost score to the long forgotten Shock Treatment, the complete Bandolero! and an official complete Escape From the Planet of the Apes. The other two Apes scores by Tom Scott and Leonard Rosenman would be nice, too. (By the way, the Apes films will be out on DVD August 15!) And in the great Omega Man CD (liner notes), Michel Colombier's score to Colossus: The Forbin Project was mentioned. I hope you'll consider looking into that one, as well as a score that is rarely talked about, Nathan Van Cleave's Robinson Crusoe on Mars. And for something completely different have you ever considered Ron Goodwin's *Those Magnificent Men in Their Flying Machines*?

 $Stewart\ Rales \\ stew 100@access pro.net$

Jeff Bond would like to thank the IMDB for his inaccurate location info.

My Way or the Highway, Mr. Bond

nother great episode (Vol. 5, No. 3) of FSM! I've become very attached to your fine publication. Not since my childhood, waiting anxiously for every issue of "Famous Monsters of Filmland, Creepy & Eerie" and a few comic titles, have I been so enamored of a mag. However, as much as I love Jeff Bond for all his worth, I really disagree with his review of Morricone's Mission to Mars. The review is more about the film than the score! I feel like I'm the only human on earth who completely loved the film and all its components. I found it compelling and exciting and hardly derivative (show me one film that isn't these days). Morricone's score accents the images perfectly. "Working in a vacuum..."?—hey, space is a vacuum! As for the film consisting almost entirely of FX footage, it takes place in space and above and on the surface of Mars, a place no human has stepped. Do you want them to build a film studio in outer space?

And what's with the mention of Kubrick's 2001? He threw out an entire score by Alex North, remember? The "antique horror music" you refer to-Morricone's use of heavy organ (synth and otherwise)-to my long-suffering, score-collecting ears is perfect. It fits the mood and setup of the mystery that unfolded with the vortex (excellent use of electronic music here) ripping the first mission team to shreds. (And after all, Mission to Mars is an antique—it's right out of 1950s Hollywood sciencefiction movie making!) These astronauts are explorers, not soap opera stars. I saw plenty of emotion from Sinese's character, even though the man was on a mission, not on an errand

FSM READER ADS

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FOR SALE

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Dan (The Recordman) Somber; 4190 Bedford Ave., Apt. 4, Brooklyn, NY 11229, has thousands of soundtracks on LP for \$2-\$5 each. "Best deals in the world. Very few soundtracks I don't have." Send wish list or other requests to the address above.

John Stroud, 4810 Commanche Trl., Tyler, TX 75707, (903) 939-2655, has the following CDs for sale: The Adventures of Baron Munchausen, Kamen—\$40; The American Revolution, Stone-\$100; The Bear; Sarde-\$60; Ben Hur. Ròzsa (London 820 190-2)-\$40: Coma, Goldsmith—\$60; Dragonslayer, North (SCSE CD-1, gold CD)—\$40; Dreamscape, Jarre—\$60; Eight Men Out, Daring (Varèse VCD 70460)—\$60: Moon Over Parador. Jarre—\$50: Mountains of the Moon, Small—\$40; Raintree County, Green (2-CD set)-\$40; The Seventh Vovage of Sinbad. Herrmann (Varèse VCD 47256)—\$80; Thief of Bagdad/Jungle Book, Ròzsa (Varèse/Colosseum VCD 47258)—\$100; Who Framed Roger Rabbit, Silvestri—\$60; Shipping: \$3 for 1st CD, \$1 each additional. Money orders only.

WANTED

Wolfgang Rosch; Max-Planch-Weg 12, D-88353 Kisslegg, Germany, is looking for the follwing CDs: *Blade Runner* (Vangelis, Off World Music-9301), *Cousins* (Badalamenti), *Newsies* (Menken/Redford), *Promised Land* (James Newton Howard) and *Red Heat* (Horner).

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MAIL BAG

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At least we agree on the fantastic underscore of the space walk and the capture of the emergency-supply module. Likewise, the score beneath the micro-meteor accident and the rush to fix a doomed ship ("Towards the Unknown") matches the action exquisitely. Not one second of Morricone's brilliant score distracted me from my experience of DePalma's film. You and I are also in sync when you say how well the score plays on its own. I understand how many composers have saved films by providing underscore to helpless images. Yet, at least in this case,

Morricone reflected exactly what he looked at on the scoring stage, and the resulting soup is a very tasty meal indeed. Jeff, you're still my hero—you and Lukas—for the outstanding production of *The Omega Man*.

Steven Jongeward sjongeward@yahoo.com

Omega Friends

fter 30 years of loving this score and listening to it on countless dubs made from TV or VHS, it's actually rather weird to be sitting here in my living room with Ron Grainer's *Omega Man* wafting around me in

amazingly clear stereo. I'm so used to hearing this music with the accompanying dialogue ("Hitch up your drawers!"; "Lisa, for God's sake get back in the light!"; "Your bad dream is over, friend Neville") it's almost disconcerting to finally hear the music by itself.

Perhaps you have to be a child of the '70s to truly love music like this. When you released *The Taking of Pelham 1-2-3*, I was living in L.A. and got my roommate to drive me down to Bernie's on Pico to buy a copy. As we whizzed home I was gibbering about how wonderful and truly unique this music was. I'll never forget my roommate's look of astonishment as he heard Shire's score—not because he liked it, but because he just didn't get it. "We broke the speed limit for *this*?" he was clearly thinking.

And so it is with *The Omega Man*. Baffled looks from friends. Much covert tapping of heads. Ah well, either you get it or you don't. And the fact that you guys also get it is truly, truly amazing to me. It has probably been said before in your letters page, but you need to hear it again—the feeling of warm-blooded camaraderie that a release like this creates, and the joyous (and surprising) realization that I am not alone in my peculiar passion, is totally priceless.

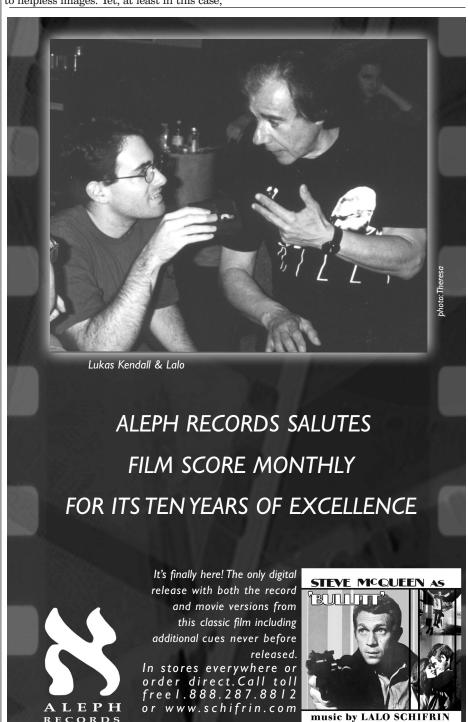
Stephen Lister Cumria, United Kingdom

have just finished listening to your extraordinary and long-awaited release of the soundtrack score for The Omega Man. I first saw this film at the age of 11 in the UK in 1973 and was blown away. One of the elements that most appealed to me was its unusual and fascinating music score. I have since looked in vain for a soundtrack release and had quite honestly given up any hope of there ever being one, assuming that the master tapes either had been destroyed or had decayed. Imagine how surprised and delighted I was when I saw your album in a specialist movie store. You've done a tremendous job in putting the CD together (with a superbly informative booklet), and I just wanted to express my thanks at allowing me (at last) to hear the music properly and in stereo. Many thanks once again for the unexpected soundtrack release of the decade!

Kevin Tracey kevin@kjt1.freeserve.co.uk

See, you don't have to love us to write to us—all opinions are welcome. Send your letters to:

FSM Mail Bag 8503 Washington Blvd., Culver City, CA 90232 or e-mail: mailbag@filmscoremonthly.com



ISNEY'S RECENT ANIMATED SPEC-TACLE DINOSAUR HAS BEEN YEARS IN THE MAKING AND MARKS A NEW STANDARD IN THE COMBINATION OF COMPUTER-GENERATED CHARACTERS AND LIVE-ACTION SETTINGS. MARKETED WITH A STUNNING TWO-MINUTE TEASER TRAILER LAST WINTER, THE FILM FEATURES THE TALENTS OF COMPOSER JAMES NEWTON HOWARD, WHO QUICKLY DISCOVERED THAT

this type of feature required almost literal wall-to-wall scoring. "I think the movie is 82 minutes with 80 minutes of score," Howard points out. "Usually in a movie you're deciding how long a piece of scoring is going to be and it's a question of when you're going to come in. In this movie it was very much a question of where you're going to get out—where we could get out for a moment and give it a breath. We tried getting out for long sections and we just always came back and put music in. We even tried a couple of songs, not dinosaurs singing obviously, but just playing over a montage, and every time we did the lyrics commenting on the action of the movie it didn't work so well."

An Historical Event

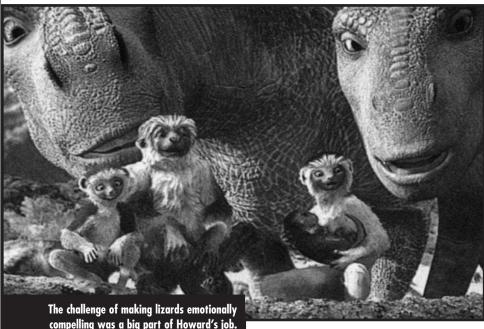
In fact, Dinosaur is the first Disney animated feature since The Black Cauldron that doesn't rely heavily on songs to advance the storyline (even the Toy Story features boasted catchy tunes by Randy Newman). Howard says that the absence of songs made the importance of his contribution that much more evident. "I think it just lent another dimension of significance and importance to me," the composer explains. "It was kind of a new idea for an animated movie. My general approach was to take it very seriously and to approach it largely as I would a live-action movie. It involves the same kind of scale and emotional content as a live-action movie, and I even needed to heighten the emotional content because I think if the movie didn't succeed emotionally it wouldn't resonate as it does."

Part of Howard's challenge was to sell the emotional content of a film without human characters or actors on screen. "You have a situation where you are used to looking at

Dino Music

JAMES NEWTON HOWARD'S BILL OF FARE FOR DISNEY'S ANIMATED EPIC

by Jeff Bond



compelling was a big part of Howard's job.

human beings and deriving content from human beings," Howard says. "You're used to working from the messages you're getting by subtleties of facial expression and what they're saying, and when you're looking at dinosaurs I think it was really important to help guide the audience through the emotions that the filmmakers intended to be there, without, hopefully, being overly manipulative."

In order to achieve that dynamic, Howard

spent far more time on Dinosaur than he's used to for standard motion picture work. "A composer usually comes in for 8 to 12 weeks, sometimes less," he says. "I worked on it five months over a period of a year. I did about two months worth of work early last year and then I went off and did four other movies. I started composing before it was all together in terms of the final edit. I think the first time I saw it I saw about 20 minutes, including the opening shot. In fact the first assignment I had was to score the opening shot of the movie which

was a really daunting task. It's a fantastic opening and to look at it without music was really scary."

Themes Are Prehistoric

While the *Dinosaur* score features themes for its main character, Aladar, and a general theme for the dinosaur herd, Howard doesn't write individual themes for everything in the film. "I'm a believer in the idea that if you have too much thematic material, people's ears can't really focus on everything, so I try

to talk people into an economy of themes," the composer says. "Normally I don't try to assign themes to any character at all-I think that's kind of an old-fashioned way of doing things. But this time I thought it worked and I thought it was necessary. The Carnotaurs don't have a theme but they sort of have a sound, and the herd has a theme, and the lost nesting ground, the sort of Paradise Lost place, has an overall theme that you hear quite a bit, that really comments on where the characters started from and where they're going."

In the absence of human protagonists, the musical score needs to guide the audience's emotions.

Agent Part 2: Keeping the Faith, Honing the Kraft

n the late '60s after MCA divested itself, there were three major forces representing film composers: Al Bart's Bart-Levy Agency, Mark Newman (who represented most of the major players involved with 20th Century Fox, including John Williams and Jerry Goldsmith), and the Peter Faith Agency, run by the son of composer Percy Faith. Peter Faith had originally worked with Al Bart at another talent agency and eventually left with just one client: Quincy Jones, who was Faith's only composer for several years. Eventually Faith built up a stable of 15 or 20 composers

The evolution of film music representation By Jeff Bond

and was on equal footing with Newman and Bart-Levy. In 1974 Peter Faith died unexpectedly, leaving his wife Carol in a difficult situation.

"I had been an elementary teacher," Carol Faith recalls. "I knew the clients socially but I was Peter's wife and he died very suddenly. At that time I was getting cues from other people, and my father, who had been a businessman all his life, just said 'go do it.'" Carol had to make the decision to take over her husband's business, something she knew very little about. "Peter's secretary had left that summer, and I had gone in to the office three days a week to answer the phone, so at least I knew the office and knew how to unlock the doors. I knew where some things were, but when you're not interested you're not listening, really. Some of it sank in, but I obviously wasn't paying much attention. When I decided to do it, I had to hire a secretary and teach her nothing because I didn't know anything yet. It really was to my advantage to be naïve, because I listened better and learned harder and there's no school to learn any of this. There are no rules and there's no book. My best hope would have been from one of the other agents, and of course they wouldn't give out the time of day."

Rather than jumping ship, a number of Faith's clients elected to stay with the agency during the challenging transitional period. "During the two-week period before I announced that I was going to take it over nobody did anything," Carol recalls. "Looking back I appreciate now that they just didn't like the other alternatives, and there were only two alternatives at the time: Al Bart and Mark Newman. I don't know what the clients thought was going to happen, but they just didn't move. When I announced I was taking over the 20 or so clients on Peter's list, they stayed with me, and I was someone who really didn't have a clue."

Carol Faith was helped out along the way by two of her clients, Charles Fox and Norman Gimbel, who showed her the ropes as much as they were able. "There were stacks of contracts on the desk and things pending, and whichever client had something pending filled me in on it and told me who to call," Carol says. "I guess everybody felt sorry for me and that worked. I'm a pretty smart person. I didn't know a lot of things, but I knew what to ask. I had never seen a contract before, so I took the contracts to a lawyer and had him go through them. All he did was send me an enormous bill and say some things had to be changed, but I didn't understand what. So I started doing the contracts myself, figuring out what they meant—I wasn't going to pay a lawyer each time for that. So I've been doing my contracts since then. I just slowly but surely learned."

Fox and Gimbel also helped Faith relocate her office from a seedy area in Hollywood to Beverly Hills. She retained a number of Peter Faith's original clients including Dave Grusin, David Shire and Patrick Williams, eventually changing the company name, first to The Faith Agency ("...people would call up asking for hope and charity and all sorts of other stupid remarks...") and finally to The Carol Faith Agency, which it remains today—the only one of the three original film composer agencies to remain essentially intact from the 1960s.

Faith has kept her group of clients at around 15 to 20, although this changed for a period in the early 1980s. "In

1981 Mark Newman was dying, and he called me to his hospital bed, which was very weird, and he was trying to kind of bequeath his clients to me, which you can't really do with human beings," Faith recalls. "You can suggest it and I guess doctors sell practices, but he wanted all his clients to come to me and he made sure his business manager called his clients. I was totally overwhelmed, because one by one these people I had never met, like Larry Rosenthal and Ralph Burns, came to me, and my roster doubled overnight."

Two of Mark Newman's clients were John Williams and Jerry Goldsmith, at that time (and to this day) two of the most in-demand film-composing talents in Hollywood. "Those two guys were the workingest guys in town and they figured they didn't really need an agent," Carol says. Although Goldsmith remained on his own with just a personal manager after leaving Newman, Williams and Carol Faith eventually worked together. "I don't know what happened with John but through his business manager he finally came to me a year or two

after Mark's death. It was interesting for a couple of years. It was a thrill because I had been really small potatoes until then. I guess the greatest thrill I've had in making a deal was that he did the first Indiana Jones movie and I came in and he was paid \$50,000 for that. I doubled it for the next one, which was a lot of money back then."

Carol Faith occupies a unique historical position in the field, not just

because she runs the longest-lived film music agency in Hollywood, but because she was the first (and for many years, only) woman to run such an agency. "When I started there were no women agents at all," Faith notes. "I really got both ends of it. In the beginning I was numb...I just did my job, and it didn't dawn on me that there weren't any women around. There were women in the orchestras playing and there were women in other jobs—it wasn't like going into a monastery. But mostly everyone on the phone, the financial people and the heads of studios and the music departments and all the people I made deals with, every one was a man."

Faith notes that reactions to her presence fell along two lines. "They either treated me like my late father-in-law, Percy, who said, 'Why would you want to do this? You're a woman. If you have to work, why don't you open a knitting company?' This was way before women's lib and all that stuff, which spurred me on more. But I got that attitude from some men, who just tried to dismiss me. But I wouldn't go away. On the other hand, I got very nice treatment from [other] men. Some men who I heard had very bad reputations went out of their way to be nice to me because I was a woman. Mostly they didn't know what to do with me. In those days men saw women only in the way that they would see their wife. And I had a problem because of that—I got my way a lot of the time,

but a lot of men had trouble dealing with a woman. Some of the women on the phone would start calling me 'dear' while I was negotiating, but a lot of times I'd get my way more too, and I used that. I thought, 'If this is the game they want to play then I'm going to play it."

Faith doesn't hesitate to point out that she has lost some clients because of her gender. "There were several clients who absolutely couldn't deal with a woman," she acknowledges. "'A woman running my career? Never?' John Williams being one of the biggest and most admitted examples. His whole thing with Lionel and Mark Newman was that John had his office at Fox, and the 'boys' would come every afternoon at four o'clock and Mark and Lionel and John would sit with their cigars and tell their dirty jokes. It was literally the old boys' club."

Now after fighting and surviving for more than a quarter of a century on her own, Carol Faith is able to enjoy her own unique perspective on the business. "I have to laugh to myself because I don't know why I'm still here," she says. "I'm just having a good time and it's just fun. I feel like I know more than all the others. I'm not doing as well financially as all the others because I don't have a big agency. But to be alive after all these years in the business is just perseverance. I won't deal with clients I don't like, and I don't have to take the crap that I used to, from composers I work with or the people I make deals with. I do see some arrogant people on the financial end or in music supervision, but I have

to laugh at myself because in 10 minutes they're gone, and I'm still here. There was a guy who became head of music at a studio and he wouldn't return phone calls and thought he was really somebody, and





scrambling to be a music supervisor and answers my calls real fast. It's just Hollywood—that's what I love and hate about it."

Since the late 1980s the world of film music

representation has been dominated by two large agencies: Gorfaine/Schwartz (whose clients include John Williams, James Horner, James Newton Howard, Hans Zimmer, Ennio Morricone, Randy Newman, Michael Kamen and Thomas Newman) and the various incarnations of Richard Kraft's agencies (representing Jerry Goldsmith, Danny Elfman, Elmer Bernstein, John Barry, Rachel Portman, Marc Shaiman, Trevor Rabin, Graeme Revell, Maurice Jarre, Christopher Young and Basil Poledouris).

After Kraft left the Bart-Milander Agency he ran

Varèse Sarabande Records while retaining one client, Danny Elfman. "For a few years I was in a dream job," Kraft says, "producing hundreds of albums to scores I craved by day and representing Elfman by night." After Elfman's huge success with Tim Burton's Batman, Kraft was offered a job at ICM, a huge talent agency representing such actors as Mel Gibson and Julia Roberts. At ICM his second major client became Jerry Goldsmith.

Compared to ICM's movie stars, writers and directors, composers were barely a blip on the radar screen. Kraft eventually decided it was time to start his own business. "Shortly

after going on my own I teamed up with Lyn Benjamin who was then the head of film music for ASCAP," Kraft explains. "As The Kraft-Benjamin Agency, we became the upscale boutique in contrast to the much bigger Gorfaine/Schwartz. For a while it definitely felt like David and Goliath. But eventually, we caught up with them."

Kraft prides his agency on taking on more of a managerial role with his clients, expanding on their abilities and taking them into a wider range of creative expression. "John Ottman has just completed directing his first feature, Danny Elfman has a writing/directing deal

at Disney, Graeme Revell is producing a film based on his life story, Marc Shaiman is doing a Broadway musical, and Jerry Goldsmith is recording albums for Phillips' new sound system. Toward that end we had brought in a very creative talent manager, Laura Engel, who had a great background with such bands as Oingo Boingo." This new company became Kraft-Benjamin-Engel Management.

In the mid-'90s a young agent from Gorfaine/Schwartz, Vasi Vangelos, defected and eventually started Vangelos Management, representing such composers as David Newman, David Arnold, Dennis McCarthy Mark Mothersbaugh and Mychael Danna. Earlier this year Kraft-Benjamin-Engel and Vangelos Management merged to become Blue Focus Management.

So What Do These Agents Do?

That question generates a deluge of philosophy. "To say what an agent does is like describing what a husband does," Richard Kraft says. "While there may be general answers that match across the board, the reality of every relationship is that each is unique, and each requires addressing different needs. The needs of a young composer on his second movie and those of a veteran on his 150th are very different. The needs of somebody suffering from typecasting are different from someone who has yet to even generate an awareness of his or her existence. Among the things I do is help clients seek out the best opportunities, advise over choices and decisions, negotiate the best deal possible, oversee a long-term career plan, facilitate the logistics of scoring a picture, mediate over conflicts, and act as business ally to incredibly artistic and creative souls."

Al Bart's thoughts are similar. "An agent's job is to secure employment and give advice, and to be their father, psychiatrist, and everything else," he says. "The thing we do is find out what pictures are being made and who was important in the selection of the composers—and that has changed radically. The heads of music departments were able to say, 'This is who you're going to use.' Those old-time guys had a lot of input and were very important, and you had to cultivate them. They recognized who these composers were. But then again, if you had a strong director, he was going to tell you who he was going to use."

"I see myself as a matchmaker between composers and filmmakers," Kraft says, "and part of my job is grooming my clients to be as presentable as they can when they go on a date. Before I even sell them, what I do is get them to be the most presentable version of themselves. Just because you're an extraordinarily talented composer does not mean that you're an extraordinarily talented salesman of your own skills. There is a great



deal of promotion and marketing that goes into positioning a composer in the marketplace. That includes preparing the best materials (often custom-made sampler CDs or videotapes), laying the groundwork with filmmakers about the unique qualifications of each composer, and preparing the client for a successful meeting—getting them the script or setting up a screening of the film, informing them about what is being looked for, and providing them with insights about the filmmakers."

Of course, one of the most basic aspects of the job is simply finding projects that clients might be right for. "Finding the right projects is a big part, which means keeping track of every movie in pre-production, production and post-production," Kraft explains. "It means having relationships and ongoing conversations with all the key people involved on the project. This can sometimes mean staying in constant contact with up to 10 people on each picture, between producers, editors, directors, heads of music at the studios, and music supervisors. Unfortunately, they're not focusing on who to hire as a composer on any given, predictable day. They may want to consider hiring a composer the moment a movie is green-lit or it could be one day before the spotting session. It is my responsibility to stay in the conversation with everyone for when the appropriate window of opportunity opens up for each project. Then, when the time is right, I get to explain why certain composers would be best for a film in a way that entices them to have a meeting with them."

"You have to be able to think on your feet," says Vasi Vangelos, Kraft's new partner. "You have to be incredibly tenacious, incredibly driven and, shockingly, I think you still have to be ethical. You have to cultivate friendships and relationships that can come back later and help you. That's one thing I had to do early on opening my own office. There's no way I could go out and be rude to people because they won't take my calls. I had to develop relationships because if they didn't want to talk to me about David Arnold they weren't going to talk to me about anybody. I had to develop relationships where people wanted to talk to me, and eventually if they want to talk to you, they want to help you."

"Before my time the job of the agent must have been very different," says Kraft. "In the old days, when the heads of music were musicians, the job was to convince guys like Alfred Newman to take on your clients. By the time I showed up, selling to a musician was nonexistent. We're now selling to filmmakers, which, in ways subtle and grand, good and horrible, makes a very big difference."

One of the biggest evolutions Kraft has seen is in the rising profile of composers and a consequent increase in salaries. "Gorfaine/Schwartz emerged in the early '80s and

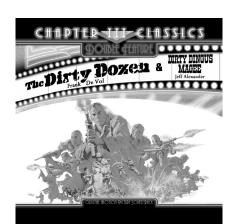
applied a new aggressiveness to the deal-making part of film music representation. I showed up in the mid-80s, and for the first time there were two competitive agents at the top of their game," Kraft points out. "It used to be that an agent was dealing with heads of music and having kind of a crony relationship with them, or they were taking orders—someone would call and they would make the deal. Now we had two alpha male agencies competing with one another. Together, we helped bring top composers' fees into seven digits."

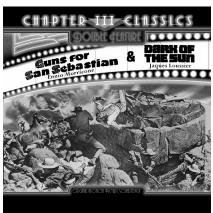
Kraft sees the rising pay scales as a reflec-

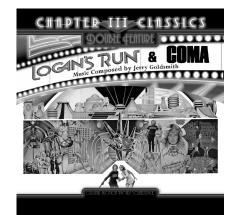
tion of the different way in which composers are viewed today. "What's changed is that good agents have treated film composers like they matter and, as a result, created a much higher awareness for their clients," he says. "Unless you were a Henry Mancini, people didn't know who film composers were 30 or 40 years ago. And because many film composers now come from other fields, such as Danny Elfman and Randy Newman, it has drawn more attention to the film scoring. And then you have huge sellers like *Titanic* to help illustrate and promote the importance of film music."

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THE FILM SCORE DECADE.

A roundup of the composers, music and trends that made the past 10 years noteworthy. Collected by JOE SIKORYAK



(Reader picks for bes	st		
composers of the decade)			
Jerry Goldsmith	(27%)		
John Williams	(18%)		
Thomas Newman	(10%)		
James Horner	(9%)		
Danny Elfman	(8%)		
Alan Silvestri	(5%)		
James Newton Howa	rd		
Randy Newman			
Howard Shore			
Hans Zimmer			

TO most-written about		
(Pages devoted in FSM		
over the past decade)		
John Williams	(49)	
Jerry Goldsmith	(45)	
John Barry	(22)	
Bernard Herrmann	(22)	
Star Trek composers	(20)	
Hans Zimmer	(18)	
Bruce Broughton	(15)	
Michael Kamen	(15)	
Basil Poledouris	(13)	
Howard Shore	(12)	

TO most prolitic	
(Sole feature films cred	lits
from 1990-99; source:	IMDB)
James Newton Howard	(46)
Ennio Morricone	(46)
Graeme Revell	(45)
Hans Zimmer	(44)
Jerry Goldsmith	(43)
James Horner	(41)
Alan Silvestri	(41)
David Newman	(40)
Carter Burwell	(39)
Randy Edelman	(33)
•	

(Number of top-10 hits from 1990-99; source: Variety) John Williams James Horner (8) James Newton Howard (6) Marc Shaiman (6) Michael Kamen (6) Jerry Goldsmith (5) Danny Elfman (4) Randy Newman (4) Alan Menken (4)

Hans Zimmer

*Star Wars Special Editions counted as single release

(4)

LABELS SING THE BLUES

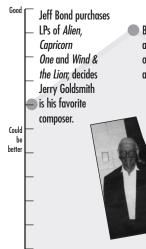
Imprints that (sorrowfully) didn't make it to the new millennium



Bay Cities (1989-94) Big Screen Records (1993-95) Fox Classics Series (1993-94) Pendulum (1996-98) Varèse Sarabande CD Club (1989-93)

THE (DOWNWARD) SPIRAL ROAD

A chronology of the on-again, off-again relationship of Jeff Bond and Jerry Goldsmith.



1981

 Bond receives autographed photo of Goldsmith as birthday gift.



Jeff Bond meets
Goldsmith at concert in
Detroit, tells Goldsmith
he "worships him as
a god." Goldsmith
yells at him.

Bond meets Goldsmith a second time in Toledo & just barely arranges to have a photo taken of the pair—in which Bond looks like he's been lobotomized. JUNE: Jeff Bond interviews Goldsmith for one hour...over the phone.

AUGUST: Joel
Goldsmith tells his dad
that Jeff Bond writes
for FSM; Goldsmith Sr.
turns down follow-up
interview.



Te. Charles and to

One that Braxed to Goldsmith by unnamed party. According to source, it "really upset him." APRIL: Jeff Bond attends pre-Oscar party for composers & lyricists. Bond suspicious Goldsmith to smooth things over. Upon discovering Bond's identity, Goldsmith turns his back and stands in a corner rather than speak to him.

PRESENT DAY: World peace teeters in a precarious balance.

— approaches a — approaches a — 1988 1989 1992 1995 1996 1998

THE NOTABLE AND THE NOTORIOUS

Memorable(?) moments—for better or worse in film scores and fandom

Skip those records

Varèse Sarabande's last LP was Leviathan in 1989, and by the time Ghost, Die Hard 2, and Back to the Future 3 hit stores in 1990, there was little or no vinyl to be found. Undaunted, heroic collector Recordman continued to write dozens of columns for FSM through 1999.

First bar: Sounds like...

Whether it was the result of impossible distribution deadlines, moronic attempts by studios to duplicate a previous hit, or sheer lack of imagination among directors, the rise of temp tracks led to an awful sameness among new film scores.

Air quitar soundtracks

Music Supervisors rose in significance and movies are not only named after pop songs but are often reduced to rock "videos" for new pop compilations. Will it ever end? (Don't hold your breath—we're still Waiting to Exhale.)

Icebrrrg power

Titanic managed to outsell the Spice Girls in January 1998.

Gold and Silver boom

The explosion of classic scores reconstructed and re-recorded was a blast for collectors and aficionados. Special thanks go to Marco Polo, Varèse Sarabande, Cambria, Koch, Intrada...and the John A. Lasher award to Silva Screen for their efforts in the field of creative re-repackaging.

The internet: a force for good

Amazon, CDNow, IMDB, Film Score Daily, Music for the Movies, johnwilliams.org...the list scrolls on and on.

The internet: a force for evil

rec.music.movies.

It worked for Ron Popeil

Despite the cheesy stigma of its title, at least one fan was willing to shell out \$2500 for a copy of the limited-release CD for Basil Poledouris' Cherry 2000.

The Hollywood Philatelic

The U.S.P.S. jumps on the film score bandwagon and releases six stamps of Golden Age composers (Korngold, Herrmann, Newman, Steiner, Tiomkin, and Waxman). Blessed with a long life, Miklós Rósza is ineligible for inclusion.

Scratch tracks

It seemed as if more high-profile projects got last-minute soundtrack revisions than ever before. But could any composer have saved The Avengers?

The revolution has been televised

While the Disney song juggernaut ran roughshod over the Academy Awards for soundtracks, The Simpsons and South Park performed music miracles—with Cartman making it to the Oscars!

RE-USE, RENEW, RECYCLE

In honor of his unstinting dedication to conserve precious resources, James Horner is hereby given special commendation for never letting a previously written bar of music go to waste.



FOR THE FALLEN

Some film music noteworthies who took their final bows. We salute you!

Aaron Copland (1900-90)

The Red Ponv

THE ADVENTURE OF

David Rose (1910-1990)

Little House on the Prairie

Raimund Rosenberger

(1917-1990)

The Testament of Dr. Mabuse

Leonard Bernstein (1918-90)

On the Waterfront

Sol Kaplan (1919-1990)

Star Trek

Howard Ashman (1950-1991) Beauty and the Beast

Morton Stevens (1929-1991)

Hawaii Five-0

Carmine Coppola (1910-1991)

Godfather saga

Alex North (1910-1991)

Spartacus

Georges Delerue (1925-92)

A Little Romance

George Korngold (1924-93)

Classic producer

Stanley Myers (1930-93)

My Beautiful Launderette

Frank Zappa (1940-1993) 200 Motels

Roy Budd (1947-1993)

Get Carter

David Kraft (1957-93)

enthusiast extraordinaire

Hans J. Salter (1896-1994) House of Frankenstein

Raymond Scott (1909-94)

. Powerhouse

Irwin Kostal (1911-94)

Bedknobs and Broomsticks

Henry Mancini (1924-94)

The Pink Panther

Milton "Shorty" Rogers

(1924-94)

Starsky and Hutch

Manos Hadjidakis (1925-1994)

Never on Sunday

Richard Markowitz (1926-94)

Wild, Wild, West

Miklós Rósza (1907-95)

Lust for Life

Brian Easdale (1909-95)

The Red Shoes

Marty Paich (1925-1995)

Dune

Michael J. Linn (d. 1995)

Lost City of Gold

Christopher Palmer (1946-95) premier preservationist

Ernie Lockett (1908-96) copious continental copyist **Morton Gould (1914-96)**

Holocaust Les Baxter (1923-96) Black Sunday

Toru Takemitsu (1930-96)

Miles Goodman (1949-96) Larger Than Life

Yasuhiro Wada (1957-1996) SLC producer

A. Copland

H. Mancini

Greig McRitchie (1914-97) orchestrator-a-roni

Tony Thomas (1927-97)

champion historian **Brian May** (1934-97) The Road Warrior

John Addison (1920-1998) Sleuth

Edwin Astley (1922-98) The Saint

Gene Page (1940-1998) Blacula

Jeff Moss (1942-98) Sesame Street

Caleb Sampson (1953-98) Fast, Cheap & Out of Control

Frank De Vol (1911-99) The Flight of the Phoenix Ernest Gold (1922-99)

Exodus Charles Gerhardt (1927-99)

conductor, savior

Masaru Satô (1928-99) Yojimbo

Lionel Bart (1931-99) From Russia With Love

Anthony Newley (1932-99) Goldfinger

Curtis Mayfield (1942-99) Superfly

Arthur Morton (1908-2000) master orchestrator

George Duning (1908-2000) Picnic

And...

Bruno Nicolai, 99 Women; Giovani Fusco, L'Avventura; Francesco Lavagnino, Imperial Venus;

Alasandro Cicognini, Ulysses; Francois DeRoubaix

Daughters of Darkness; Nino Oliviero, The Japanese Wife Benedetto Ghiglia, Adios Gringo





M. Goodman

C. Gerhardt



In the Beginning...

kay—you said it would never happen, but here it is: the last damned segment of our almighty Goldsmith Buyer's Guide. Now we take a long look into the distant past and the fog-shrouded, mysterious eddies of Goldsmith's early career. As we journey into the far-flung reaches of the late '50s and the confusing realm of

the days of live television, nailing down precise credits, undeniable facts and hard information

By JEFF BOND

With the invaluable assistance of JON BURLINGAME

becomes an increasingly difficult task. I am indebted to Jon Burlingame, expert *par excellence* in TV music (and, let's face it, in film music in general), for his assistance with this area. If you don't own his book *TV*'s *Biggest Hits*, you don't know jack about TV music.

What's remarkable about Goldsmith and many of his peers is the way they were thrown into the cauldron of live television like squalling infants, entirely unprepared for what they were about to experience—yet they all managed to produce distinctive, highly dramatic and memorable music for television from the late '50s through the mid-'70s, before the lifeblood of this musical medium mutated into the synthesized, corporate approach that has dominated television scoring for the past 15 years. It's also remarkable how strong Goldsmith's voice was even very early in his career. We often point to composers of today who sound like recycled Williams and Goldsmith and beg everyone to "give them time" to develop a distinctive voice, but Goldsmith's trademark techniques and approaches were very evident even in his first few scores. City of Fear (1959) features the dark, percussive writing for piano that Goldsmith still uses today (although in far more streamlined form), while Studs Lonigan (1960) presaged the mix of blues, jazz and modernism (as well as Goldsmith's wild stylistic flourishes) that Goldsmith would return to in scores like Chinatown and L.A. Confidential. And in television scores for Thriller and The Twilight Zone written around the same period, Goldsmith laid the foundation for his great legacy of horror and science fiction film music that would eventu-

JERRY GOLDSMITH BUYER'S GUIDE PART SIX OF SIX

ally result in scores like *Planet of the Apes, The Mephisto Waltz, Logan's Run, Alien* and *Star Trek: The Motion Picture* among numerous others.

Goldsmith's talent was recognized quite early by his peers (notably Alfred Newman, CBS head of music Lud Gluskin and Bernard Herrmann) and the public (which snapped up singles of Jerry's theme to Dr. Kildare, although that might have been due to puppy love for star and vocalist Richard Chamberlain). He was earning Emmy and Oscar nominations by the early '60s (for Thriller and Freud, respectively), and he quickly became one of the most popular film composers of the '60s—a musician in high demand who still managed to toil away at contract work on movies and TV throughout the decade. Goldsmith is and has always been a workaholic, and movie music collectors (who are only now getting a crack at some of the long-ignored pieces of the Goldsmith catalogue) have reaped the benefits of his ambition. Now here's your chance to see how it all began.

A note of explanation: While we call this a buying guide, it's really a listening guide, as we include mention of films with unreleased scores, which you can rent if you're curious. We do not discuss Goldsmith's radio scores—that's the subject for another article written by someone with a lot more free time than I have. Finally, only officially licensed albums are discussed here, because Jerry Goldsmith hates bootlegs even more than we do.

Our Man Flint (1966)

Varèse Sarabande VSD-5935. 13 tracks - 27:19

This movie was actually released in 1966, so it should been in the last installment. Oops. James Coburn made his debut as Derek Flint in this spoof of spy films, which Goldsmith provided with an appropriately leering pop/rock score. Faced with the task of responding to John Barry's domination of the spy genre with his James Bond film scores, Goldsmith went off in his own far wackier and more pop-oriented direction, voicing his Flint theme often with a Hammond organ and providing lots of gag-inspired ethnic takeoffs. Both Flint scores were originally released on LP but were re-recorded and consisted mostly of the Flint theme played in various styles as was appropriate; for the Varèse version, producer Nick Redman went back to the original scores and compiled more than an hour of music from both movies.

Here's a guide to our Goldsmith Point Scale:



A must-have. One of Goldsmith's finest works that unquestionably belongs in every true soundtrack listener's collection.

Highly recommended. Close to being a classic, and a worthy album you'll get a great deal of replay mileage out of.

Recommended with reservations. A score that achieves its goals within the movie but makes for less-than-gripping listening in album form.

Morituri (1965) ●●●

Marlon Brando, Yul Brynner and Trevor Howard (and don't forget Wally Cox!) star in this tale of a German with anti-Nazi sympathies, who helps the British capture a German cargo ship. Goldsmith's score is alternately bustling with militaristic, staccato action (notably in "Test Alert") and extremely creepy atmospheric cues that would be at home within some of his more chilling horror work. It opens with an interesting, zither-based theme that can't help but recall The Third Man. The score in its first third is quite varied and exciting (the "Shanghai" cue features some of the evocative oriental pastiche writing that Goldsmith would employ to spectacular effect in The Sand Pebbles and The Chairman). Much of the rest of the score is in the mode of Goldsmith's eerie suspense scoring for the Twilight Zone series, but with heavier orchestral forces at work. There are also obvious links to the composer's thrilling score for The Satan Bug, written the same year (Goldsmith's 1964-65 scoring frequently featured a thunking, electric bass guitar).

The Loner (1965) lacktriangle lacktriangle TV Series (also theme)

FSM CD Vol. 1 No. 1. 3 tracks - 20:03

Goldsmith provided the title theme and two episode scores for this Rod Serling-created adventure series starring Lloyd Bridges. His robust title music was derived from a motif that occurs relatively late in his score to the 1962 Oscar-nominated Kirk Douglas modern dress western Lonely Are the Brave. And as in all Goldsmith's television scores, great use is made of the melody and its rhythmic components in the series underscoring: They always form the foundation for the score's music. The episode "An Echo of Bugles" features a relatively moody score for timpani, brass, flute and guitar, while "One of the Wounded" consists of more energetic Americana music.

Von Ryan's Express (1965) ●● ▶

This strange WWII mix of comedy and suspense was Goldsmith's answer to Elmer Bernstein's unforgettable score to *The Great Escape*, and it's almost as memorable (and has certainly outlasted the movie). Frank Sinatra plays an American officer who mounts a plan to rescue POWs from the Germans by hijacking a freight train. The score is heavily comic, playing off the brazen American optimism of its leads and the hearty appetites of a group of Italian prisoners with a great deal of orchestrational burlesque (including trombone glissandi and slide whistles). But as it moves along it gradually gathers more percussive, suspenseful energy, eventually bulldozing its way to a surprisingly grim conclusion.

The Legend of Jesse James (1965) TV Series

Goldsmith scored one episode of this short-lived western.

The Agony and the Ecstasy (1965)

Intrada RVF 6007D. 1 track - 12:37

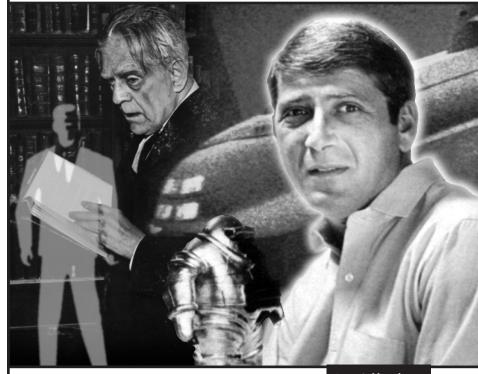
Back when big, wide-screen studio productions received the gala "Roadshow" presentation, this film about Michelangelo's struggle with Pope Julius II sported an introductory documentary on the sculptor entitled "The Artist Who Didn't Want to Paint." While Alex North scored the Carol Reed feature, Jerry Goldsmith was employed to provide music for the documentary, which was a visual treatise on Michelangelo's most famous sculptures. Goldsmith's score (which he re-recorded with

the London Symphony in 1988 for Intrada's *Rio Conchos* album) is dignified and beautiful, building slowly from a thoughtful six-note phrase for viola over a heraldic call from horns and gradually swelling into a rapturous finale. Those taken by Goldsmith's current romanticism would do well to sample this offering, which shows how the composer could mix engaging tunes with some truly intelligent and interesting development.

In Harm's Way (1965) ●●● ▶

SLCD-1007 15 tracks - 35:58

Otto Preminger mounted this often ill-advised Hawaii-based tale about the aftermath of Pearl Harbor, with John Wayne and Kirk Douglas as naval officers. Both the film and the source music Goldsmith provided boast some glaring anachronisms, but Goldsmith's score more than rises above the proceedings despite its piecemeal album presentation. His bustling militaristic theme for the Duke ("The Rock") is a highlight that's well showcased in two thrilling battle cues, and the gung-ho material is balanced



by brooding dramatic moments, a wild, staccato climactic cue and a memorably discordant finale. Missing from the hard-to-fine SLC album are many of the suspenseful sea battle cues, which employed echoplexed plucked guitar chords in a manner that prefigured some effects in *Planet of the Apes*. Goldsmith himself appears as a pianist in the movie.

Voyage to the Bottom of the Sea (1965) ●● ▶ TV Series GNP/Crescendo GNPD-8046. 6 tracks - 18:51

When this Irwin Allen television series switched to color during its second season, the show received an overhaul with a redesign of the series' home setting, the submarine Seaview, the addition of a new vehicle, the Flying Sub, and a new title theme by Jerry Goldsmith to replace Paul Sawtell's familiar first season theme. Goldsmith's unusual approach was a three-note brass fanfare that repeated over a plodding rhythm for harp and a gong-like "sonar" ping that aptly gave the effect of a slow

Jerry Goldsmith pictured with some of his memorable, early television assignments: Thriller, Voyage to the Bottom of the Sea, The Twilight Zone and The Man From U.N.C.L.E.



and rather scary descent into the deep. Goldsmith's simple motif was far more useful than Sawtell's melody and found its way in numerous effective guises in Goldsmith's episode score to the second season opener "Jonah and the Whale." But viewers preferred Sawtell's somewhat more upbeat and flowing theme over Goldsmith's comparatively morose effort, so Goldsmith's theme is only attached to the "Jonah" episode and Sawtell's melody accompanied all other Voyage episodes. "Jonah and the Whale" involved, predictably, a giant whale that swallows the Seaview's diving bell with Admiral Nelson and a Russian scientist on board. The memorable interiors for the whale's belly were borrowed from sets for Fox's Fantastic Voyage. Almost all of Goldsmith's "Jonah" score was tracked into later episodes, particularly a ripping, waltz-like piece of brass panic music for the whale's ramming of the Seaview, and a harmonic brass fanfare for the show's finale that became a virtual signature piece of sign-off music for the series. The Voyage to the Bottom of the Sea CD was originally released in an expensive boxed set with CDs from Irwin Allen's other series including Lost in Space, Land of the Giants and The Time Tunnel. A bonus CD in the boxed set provided interviews, sound effects and some additional music. Included on this CD was an exciting piece of action music based on Goldsmith's Voyage title theme, arranged by Nelson Riddle—sounds like Goldsmith doing music from the *Batman* TV series.

A Patch of Blue (1965)

Intrada MAF 7076D 19 tracks - 31:46

One of Goldsmith's best-loved and most delicate scores. This is a low-key, issue-oriented drama with Sidney Poitier as a typically well-spoken man who befriends a child-like young blind woman (Elizabeth Hartman), to the horror of her abrasive. white-trash mother (Shelley Winters). Scored for piano, harmonica, xylophone, strings and electric guitar, Goldsmith's music accompanies the burgeoning relationship between Poitier's and Hartman's characters with aching restraint and sweetness, occasionally diverting into playful rhythmic areas, and in two cases providing hypnotic suspense music for flashbacks in which the girl is blinded by acid. Originally released in mixed-up, truncated form by Mainstream Records on LP; Citadel Records released the score in a much superior rendition minus the source music that clogged Mainstream's LP. The score was unavailable on CD until 1991, when it was unfortunately released by Mainstream, using their original album masters. Intrada finally released the complete score in terrific sound in 1997—that's the version to get.

The Satan Bug (1965)

Goldsmith provided one of his most original main title themes for this formulaic but underrated thriller about the theft of a deadly germ warfare agent and the pursuit of a megalomaniac (Richard Basehart) who wants to unleash the substance and destroy humanity. Saul Bass' striking, creepy animated title sequence shows a highly stylized human figure being invaded by the Satan Bug. Goldsmith's spine-tingling music develops a thrusting 12-tone bass line over a strange, unpredictable melody for xylophone and flute, offset by a counter-rhythm from whips and coiling scratcher comb figures. Interestingly, the main title music never makes another appearance in the film as such. A vaguely Middle Eastern-style motif for woodwinds is introduced at the end of the main titles, and this is used as a motif for the Satan Bug itself throughout the score. The movie's opening serial fanfare for brass is heavily developed throughout the film as an action motif and in an electronic guise as a five-note motif for Basehart's two thuggish henchmen (who in an ingenious piece of prescient casting are played by Ed Asner and Frank Sutton, Sgt. Carter of Gomer Pyle, U.S.M.C.). Evocative and innovative, Goldsmith's score makes this movie about 10 times more exciting than John Sturges' conservative direction. The score was presumed destroyed for years; recently about half of the underscore was recovered in spectacular stereo sound, but the recovered material doesn't include the movie's dynamic action music or the main title piece.

Fate Is the Hunter (1964) •• •

Glenn Ford, Suzanne Pleshette and a big cast investigate the crash of an airliner to determine whether pilot error was involved. The movie opens with a slam-bang special effects airplane crash that Goldsmith leaves unscored; the ensuing main title sequence introduces a wistful theme for flute that plays over the wreckage. A song single (with lyrics to Goldsmith's theme written by Don Wolf) was released, but no score album.

Rio Conchos (1964)

Intrada RVF 6007D. 12 tracks - 43:33 FSM CD Vol. 2 No. 8. 29 tracks - 74:42

This fairly lifeless reworking of *The Comancheros* features a grim Richard Boone paired with Stuart Whitman in search of yet another hidden band of Apaches conspiring with renegade white men to terrorize the West. This was Goldsmith's first full-blown western action score, and this movie needed it: It's distinctly unmemorable, despite Joseph MacDonald's crisp cinematography and some brutal, violent action sequences. The score was re-recorded by Goldsmith with the London Symphony Orchestra for an Intrada album in 1988; the complete original score tracks went unreleased until FSM's Silver Age Classics release in 1999. As in many of his western scores, Goldsmith's main title music is deceptively simple and unassuming, but it's employed in several notably ripsnorting action and traveling cues, which contrast against some lurching, Stravinsky-influenced rhythmic material written to give voice to Boone's homicidal hatred of the Apaches. The total score is just under 55 minutes long; the FSM release includes a song and several bonus score tracks in stereo.

The Man From U.N.C.L.E. (1964) TV Series

Goldsmith scored this series' pilot episode ("The Vulcan Affair") and in the process fashioned one of his most popular and enduring television themes. Goldsmith's original U.N.C.L.E. theme was distinctly jazz-oriented and acoustic, with sharp trumpet performances essaying the title melody over a jagged orchestral rhythm and heavy timpani in counterpoint. The theme played only during the program's first year of black-and-white episodes; Gerald Fried, who scored numerous U.N.C.L.E. episodes, later did his own arrangement employing a different rhythm and a lot of Hammond organ and electric harpsichord; it's this version that most people remember from the show. Goldsmith's "Project Vulcan Affair" score is heavily percussive, and unlike most of the series scores that follow, it actually makes heavy use of the title melody. After the first couple of episodes they remixed the main title; the familiar main title was redone by Morton Stevens and concocted from three different sessions including "King of Knaves Affair" and "The Deadly Games Affair."

Jericho (1965) TV Series

The Jericho team (a conscientious objector played by Don Franck, a French demolitions expert, and a British former circus performer/escape artist) operate as intelligence agents and saboteurs behind Nazi lines. Goldsmith reportedly scored the pilot episode of this short-lived series, replacing a score originally written by Lalo Schifrin. Schifrin scored the pilot and wrote a theme—the producers didn't like the theme and Norman Felton brought in Goldsmith, who was hip deep in work for Fox.

Goldsmith scored one episode and wrote a theme that was used for the show—his episode aired second, Schifrin's third.

Seven Days in May (1964) ●● ▶

Rod Serling adapted this low-key but riveting story of an attempt by a popular military leader (Burt Lancaster) to take over the government from a well-meaning but unpopular President (Frederick March) who's on the verge of signing an arms agreement with Russia. Goldsmith's spare score is composed entirely of piano and percussion, including its snare drum title music. It's the perfect match to John Frankenheimer's taut direction and Ellsworth Fredericks' stark black-and-white cinematography.

Shock Treatment (1964) ●● ▶

This turgid melodrama stars Stuart Whitman as an unemployed actor who goes undercover at a mental institution (à la Samuel Fuller's much better $Shock\ Corridor$) to investigate a murder. Given the subject matter, it's no surprise that Goldsmith's score is a second cousin to both his Bartók-influenced Freud and his TV $Twilight\ Zone$ scores. But Goldsmith ups the ante with the presence of a theremin and even a pipe organ at the finale. While Freud was a sober psychological study, $Shock\ Treatment$ is more of a potboiler, leaving Goldsmith free to broaden his approach with more staccato piano chase music, echoplexed instruments and malevolent viola solos.

A Gathering of Eagles (1963) ••

This sudsy drama is set on a SAC air base staffed by an ultra-manly cast including Rod Taylor, Henry Silva, Robert Lansing, Leif Ericson, Barry Sullivan and Rock Hudson. This can be seen as a warm-up for Goldsmith's *In Harm's Way*, and it features some similar elements: It's a war between a spiky, bristling treatment of the story's inherent militarism and its glossy soap opera elements. Delbert Mann's film seems to have been shot utilizing the Boring-O-Vision process; there's also a walk-on by a very young Louise Fletcher. Although there are a couple of lengthy suspense cues (notably one for the descent of a B-52 with a fuelleak), *A Gathering of Eagles* doesn't reach the distinction of Goldsmith's later entries in the military genre.

Bob Hope Presents Chrysler Theater (1963)

In October of 1963 Goldsmith scored "A Killing at Sundial," the first episode of this half-hour dramatic anthology series produced at Revue.

Lilies of the Field (1963) ●● ▶

Pendulum PEG 009 A 28549

Sidney Poitier is an unemployed construction worker who makes a fateful stop...in the Twilight Zone! Actually, he gets involved with a group of nuns when his car breaks down in the desert and he winds up helping them build a church they've been praying for for years. Poitier won an Oscar for his performance, and throughout the '60s and early '70s he played a series of well-spoken, polite and morally upright men (see In the Heat of the Night and A Patch of Blue) before the Blaxploitation era of the '70s allowed for a grittier black persona to emerge on-screen. Goldsmith's score is of a piece with other folksy scores like The Flim-Flam Man, with plenty of writing for harmonica and strings. Jester Hairston wrote the song "Amen" for the film (and dubbed Poitier's singing voice), which

Goldsmith interpolated into his score. Since Pendulum is now out of business, it might be a good idea to pick up this CD before it disappears forever.

The Stripper (1963) •• •

Goldsmith began a long, fruitful association with director Franklin Schaffner rather innocuously with this low-key soaper about a grindhouse dancer (Joanne Woodward). Title theme available on 20th Century Fox: Music from the Golden Age (Varèse VSD-5937). Much of this is indistinguishable from what someone like Franz Waxman or George Duning would have done with the material (not that there's anything wrong with that), but there is one lengthy romantic cue centered around a recorder solo that is hair-raising in its plaintive eeriness.

The List of Adrian Messenger (1963) ●●● ▶

The gimmick to this all-star John Huston effort was a pantheon of big-name guest stars (including Burt Lancaster, Tony Curtis, Robert Mitchum and Frank Sinatra) wearing makeup disguises designed by John Chambers. Unfortunately this novel concept is diminished by the fact that vocal performer Paul Frees had to dub the voices of almost all of the guest stars when they proved incapable of sufficiently disguising their own voices. The ubiquitous Frees even completely redubbed the performance of French actor Jacques Roux (when his accent proved unintelligible) and a few other bit roles as well, making it seem more like a Paul Frees showcase than anything else. Without all the gimmickry the movie works well enough as a dank little mystery, with great black-and-white cinematography by Joseph McDonald and Goldsmith's masterfully wicked score. At one point Kirk Douglas' character discusses the existence of pure evil, and Goldsmith's music provides a constant and convincing corollary for that concept throughout the movie-indeed, he does a better job of it than Anthony Veiller does with the script. Without doubt the score's highlights are two fantastically exciting fox hunts written for full orchestra; the last one climaxes with the death of the movie's villain, who is impaled on an immense agricultural rake. This climactic bit of music was actually written by Morton Stevens, who brilliantly recreated the sound of a mangled yard rake with the orchestra (and who provided a similar service when he wrote the climactic fight music for Outland in 1981).

The Prize (1963) •••

Sony AK 47019 - Themes by Hollywood's Great Composers

This glossy, would-be Hitchcock thriller (with a script by North by Northwest's Ernest Lehman) is set in Vienna during a Nobel Prize competition. Goldsmith's crackling score features a lot of his trademark busy, percussive action music and effects, which would later turn up in The Satan Bug and The Man From U.N.C.L.E. music. Music from this score showed up on an LP collection in the '60s entitled The Prize and Other Great Film Themes. But despite its title the album only featured two cues by Goldsmith: the main title and a staccato chase cue. Check out The Lion's Roar: Classic MGM Film Scores 1935-1965 (Rhino R275701) for a short suite (2:35).

Take Her, She's Mine (1963) ●● ▶

In this dopey, smirking comedy, a father (hapless Jimmy Stewart) mortified to discover that his beloved daughter















(Sandra Dee) is becoming a woman, stalks her through college and a trip to Europe to make sure that she's not engaging in any hanky panky. Goldsmith's score is an appropriately bump-and-grind affair with lots of sonic gags and pratfalls, but minus the sweet, lyrical edge that made *The Trouble With Angels* so charming. This was Goldsmith's first collaboration with orchestrator Arthur Morton, who had gained vital experience for this film with his work on the similarly themed 1963 movie *Gidget*, also starring Sandra Dee.

Freud (1962) ••••

Citadel CT-7011 (LP only). 13 tracks - 32:45

Goldsmith won his first Oscar nomination for this extremely dark and disturbing score for John Huston's biographical portrait of Sigmund Freud (Montgomery Clift), a man fighting personal demons through his exploration of the human mind. Some of the movie's dream sequences featured electronic music by Henk Badings, but Goldsmith's music (some of which is strongly influenced by Bartók's Music for Strings, Percussion and Celeste) dominates the movie with a bleak, hallucinatory power that launches immediately in his pulsating, disorienting title music. With voicings from harpsichord and the use of a chilly lullaby tune for a female patient, Goldsmith eerily accompanies a starkly photographed Vienna, while tuning the plaintive, eerie string writing of Bartók (and some unearthly glissandos for harp and piano strings) for use in disturbing hypnosis sequences. Goldsmith's horrifically suspenseful cue for one such session that goes wrong ("A Desperate Case") remains some of the most unsettling music the composer has ever written, so much so that it (along with several other cues from Freud) found its way into the temp track of Ridley Scott's Alien in 1979. The score was released by Citadel on LP shortly after the release of Alien but has never seen a legitimate CD release.

The Spiral Road (1962) ●● ▶

Rock Hudson and Burl Ives play squabbling doctors trying to deal with problems in primitive Java. This was Goldsmith's first real stab at an epic locale, and he responded with a score that drew on indigenous musical material and seemingly a nod to Herrmann's Anna and the King of Siam. The score is full of glittering, metallic percussion effects including finger cymbals, chimes and gongs, and at nearly an hour was one of the composer's longest works for film at the time it was released. The title theme features a pounding opening from percussion and lower prepared piano strings, a blasting horn fanfare, a burst of impressionistic colors and a lyrical theme for strings before a decidedly bombastic finish. The soapy qualities of the script are nicely balanced by Goldsmith's determination to get an authentic ethnic feeling out of the score. This makes his romantic string melody an effective counterbalance to the more percussive aspects of the underscore, rather than a draining example of Hollywood suds writing.

Lonely Are the Brave (1962) ●●● ▶

After toiling in the movie business for five years, Goldsmith got his first recognition for this tuneful and expressive score for a modern-day western featuring Kirk Douglas as a cowpoke pursued through the New Mexico wilderness by sheriff Walter Matthau and a technological posse of helicopters and jeeps. This was remade in 1979 with Robert Redford in the lead as *The Electric Horseman*, a movie that will likely linger a lot less in the memory than *Lonely Are the Brave*. Goldsmith's exquisite title theme beautifully encapsulates the mix of dogged heroism and fragility that formed Douglas' character in the movie, and as the film moves toward its inevitable downbeat conclusion, the score

moves from gentle underscoring of dialogue for strings to exciting outdoor action set pieces. Goldsmith wrote a counter-melody for trumpets for one of the latter action cues, which he later used as his theme to *The Loner* television series.

Wagon Train (1961-62) TV Series

Ward Bond (and later Clint Eastwood) leads a beleaguered group of settlers along in the title conveyance in the Old West in this long-lived television series. The show features a theme by Jerome Moross. Goldsmith contributed a few scores, including "The Ah Chong Story" (1961), with character actor Arnold Stang (in stereotypical thick glasses and buck teeth) portraying a Chinese guy over lots of Goldsmith's orientalisms, and "The Wagon Train Mutiny" (1962), the first episode of the sixth season.

Cain's Hundred (1961) TV Series

Peter Mark Richmond stars as Cain, a lawyer for the mob who gets a conscience and comes up with a hit list of 100 organized crime figures he plans to go after. Goldsmith scored the first two episodes, the two-part pilot "Crime & Commitment" and "Rules of Evidence." A vintage re-recording of the theme appears on the compilation *The Jazz Soul of Dr. Kildare*.

Ben Casey (1961) TV Series

Goldsmith cornered the market on hour-long medical dramas by scoring an episode of this series with Vince Edwards as an infallible neurosurgeon, which competed with *Dr. Kildare* for the hearts of America's gushy female demographic.

Dr. Kildare (1961) TV Series

Richard Chamberlain became a star with this early NBC medical drama about a young intern at a big city hospital. Goldsmith's pomp-and-circumstance style title music became a hit song, and it elegantly spoke to the idealism of Kildare and his fellow interns as they heeded the call of medicine. Goldsmith scored the pilot episode ("24 Hours") and four additional episodes: "Immunity," "Shining Image," "A Million Dollar Property" and "The Lonely Ones."

The General With the Cockeyed Id (1961) ●● ▶

This incredibly obscure documentary short is remembered only because Jerry Goldsmith scored it (available on an incredibly bad-sounding LP years ago), and because of its bizarre title. Goldsmith wrote a quirky, modest little piece, apparently written to animation, that has some of the charm of Vince Guaraldi's Charlie Brown TV music.

Gunsmoke (1960–1966) TV Series

Goldsmith scored around half a dozen of these episodes of this long-running western series. "The Whispering Tree" in 1966 was Goldsmith's last work for the series.

Studs Lonigan (1960) ●●●

One of the first Goldsmith film scores to receive critical recognition, this is one wild ride, with a theme that blends elements of the later *Chinatown*, the quirky *List of Adrian Messenger*, and the *Twilight Zone* episode "The Big, Tall Wish," only with a brash, exuberant edge. The highlight of the score is a lengthy "night out" sequence with virtuoso honky tonk/ragtime piano solos played by John Williams. It's a harbinger of how Goldsmith would consistently strain at the edges of the expected conventions of a particular genre through the '60s and '70s, bringing a surreal quality even to standard biopics and dramas.

Thriller (1960) TV Series

Goldsmith started work on this hour-long horror anthology series—hosted by Boris Karloff—at the end of 1960 during a contract transition from CBS to Universal. He scored 16 episodes of the series, including "God Grant That She Lye Stille"; "Hay-Fork and Bill-Hook" (a tale of ancient Druid rites in a Welsh village); "Yours Truly, Jack the Ripper" (for which Goldsmith wrote a diabolical 19th-century waltz for alto sax); the lullaby-driven "Mr. George" and "What Beckoning Ghost?"; and "The Terror in Teakwood," the story of a jealous concert pianist somewhat similar to *The Mephisto Waltz*.

Goldsmith received his first of numerous Emmy nominations for his work on *Thriller* in 1961, and his music captured the attention of Fox music director Alfred Newman, who later recommended him for *Lonely Are the Brave*. Goldsmith worked on the show mostly between 1960 and 1961, the last half of the first season and the first half of the second season (he did the first few episodes of *Dr. Kildare* and *Caine's Hundred* at the same time). Jon Burlingame rates Goldsmith's *Thriller* scores well above his better-known *Twilight Zone* work.

General Electric Theater (1959–1962) TV Series

Stanley Wilson started live scoring of this half-hour dramatic anthology series in 1958. Goldsmith began working on the show in late '59, scoring around a half dozen episodes off and on through early 1962, with probably around 10 minutes of music on each. CBS ran the show and had something invested in it despite it being made by Revue, so somehow Goldsmith was able to finagle scoring this while working at CBS.

Peck's Bad Girl (1959) TV Series

Another Norman Felton-produced show that Felton claims Goldsmith scored—this was a summer-replacement sitcom that only lasted a few weeks. Felton met Jerry on *Studio One* and never hired anyone else if he could help it (he wastheproducerof *The Man From U.N.C.L.E.* and *Dr. Kildare*). Patty McCormack from *The Bad Seed* played a mischievous 12-year-old on the show. Goldsmith's work comprises just a theme and a short library of cues.

Black Saddle (1959) TV Series

Goldsmith wrote the title theme for this NBC/ABC western under a pseudonym (J. Michael Hennagin) because he was still under contract to CBS; the library of Copland-influenced underscore was written by Goldsmith's future orchestrator, Arthur Morton.

The Twilight Zone (1959) ●● ▶ TV Series

Silva Treasury STD 2000. 7 tracks — 70:00

Goldsmith scored seven episodes of Rod Serling's classic anthology series: the gorgeously delicate and bluesy "The Big, Tall Wish," the arid, spare western "Dust," "Nightmare as a Child," the throbbing, harpsichord-driven "Back There," the percussive, ticking "Nervous Man in a Four Dollar Room," the violent "The Four of Us Are Dying," and the terrifying tour de force "The Invaders." The scores (with the exception of "Nightmare as a Child" and "The Four of Us Are Dying") were released on a series of Varèse Sarabande LPs and later compiled onto two CDs, and these are the earliest examples of Goldsmith's music that most people have access to. Goldsmith was also one of numer-

ous composers to attempt a theme for the series after Bernard Herrmann's undulating first-year title theme was dumped. Goldsmith's theme was never used; the famous solution was a combination of two library cues written by Marius Constant. All of the scores originally released on LP by Varèse have recently been compiled on a four-CD set from Silva Screen; disc two of the set is almost entirely devoted to the Goldsmith scores (and the two jazz themes Goldsmith wrote for the series), making it a seminal collection of the composer's television work.

City of Fear (1959) ● ▶

Vince Edwards is a convict fleeing from the law with what he thinks is a case full of money, but it's actually plutonium. The plot isn't too far removed from *Satan Bug*, and Goldsmith's score occasionally hints at the approach he'd take on the John Sturges thriller. This is another extremely brief movie unavailable on video; Goldsmith's score is heavy on percussion and agitated brass effects, making it an interesting contrast to the low-budget crime scores Gerald Fried was producing during the same period.

The Lineup (1959) TV Series

Goldsmith wrote a takeoff of his jazzy, percussive theme for this police procedural series for use in the movie L.A. Confidential. The composer came on the show in 1959 when it expanded from a half-hour to an hour and wrote the theme and a few scores.

Perry Mason (1959)

Goldsmith scored two episodes of this in-house CBS production during the fall of 1959: "The Case of the Blushing Pearls" and "The Case of Paul Drake's Dilemma."

Face of a Fugitive (1959)

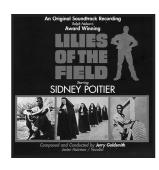
A pre-My Three Sons Fred MacMurray stars in Goldsmith's second theatrical western about another guy out to clear his name (you had to do a lot of name-clearing to get by in the Old West).

Playhouse 90 (1958-1960) ●● ▶ TV Series

This prestigious showcase for writers like Rod Serling, Reginald Rose and Paddy Chayevsky ran 90 minutes every week, often calling for as much as 40 minutes of original music, which Goldsmith and other composers would write for an orchestra of fewer than 20 players. Goldsmith met many of the directors with whom he would collaborate later in his career on *Playhouse 90* and other live television shows. The list of directing talent included Franklin Schaffner, John Frankenheimer, Jack Smight, Ralph Nelson and Arthur Hiller. Goldsmith got on the show in '58 or '59 during its last season, but he scored at least a dozen episodes into 1960.

Studio One (1958) TV Series

This was one of the earliest and most highly acclaimed dramatic anthology TV series. Goldsmith didn't start this early; he was hired as a typist at CBS in 1951. Goldsmith was eventually signed to a seven-year contract with the studio, and after scoring some radio programs like Frontier Gentleman, Suspense and CBS Radio Workshop, he moved to live television in 1955 with scores for Climax, General Electric Theater, Studio One in Hollywood and (continued on page 48)



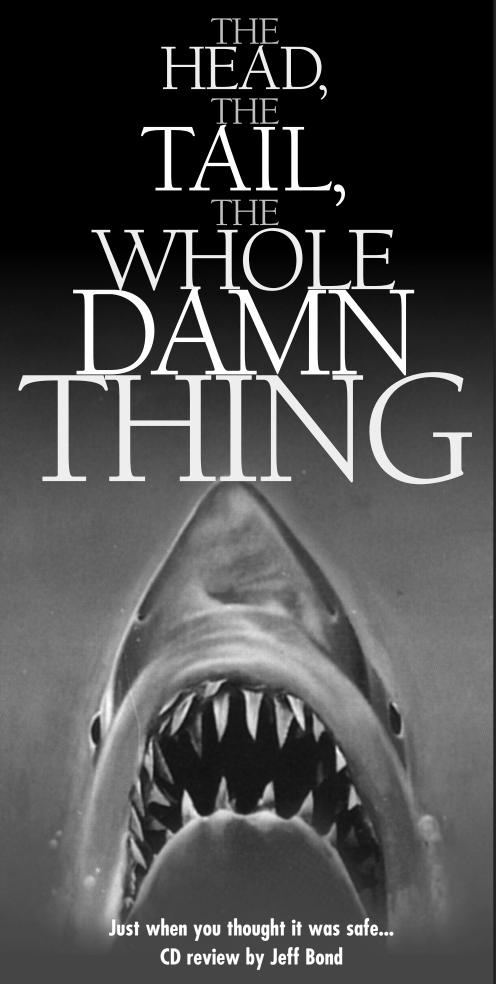












t's not only virtually impossible to imagine "the summer blockbuster" without Jaws, it's also almost impossible to imagine the current careers of John Williams and Steven Spielberg without this seminal thriller from 1975. The movie turned its cast into superstars and its director and composer into household names. The sweeping "John Williams sound" didn't really spring into being until Star Wars, but Jaws was the consummation of years of work in film and television, a perfect synthesis of two seemingly (and appropriately) opposing ideas: a deliberately monotonous, pounding attack motif for the film's giant great white shark, and a fusion of swashbuckling, seafaring adventure music and mock classical stylings that were highly melodic and instantly accessible to the movie's audience.

Williams' original Jaws LP won a Grammy Award in 1975 and became one of the biggest-selling soundtrack albums of all time, and Williams won his second Oscar for the score (and his first for original music-his Fiddler on the Roof Oscar was for adapting the Broadway musical score). Despite the movie's unbelievably high repeat viewing factor, it has always been the album presentation of the score that has lingered in the memory of fans of the movie (particularly since it has always been easier to spin the LP or CD edition of the score than to catch every screening of the movie on TNT). Over the years the question of whether the LP was a re-recording has become strangely clouded, with Williams himself saying on occasion that no re-recording of the score was made. It's easy to assume that many of the differences between the film and LP versions are the result of editorial and engineering decisions. Many of the cues as heard in the film seem obviously to be "missing" small sections of music, while segments from one cue on the LP will wind up butted up against an altogether different piece of music in the film. For instance, the almost soothing music that follows the shark attack in the estuary (and which is later reprised as Brody and Hooper try to snag one of the barrels at the stern of the Orca) appears in its entirety at the end of the fugal "Building the Cage" on the LP, and seems almost dropped in to these other cues in the film.

The original MCA LP has become so ingrained in our memories that rewatching the film is often a jarring experience from a musical standpoint. Williams expanded on and developed his material so elegantly in pieces like "Building the Cage," "Tourists on the Menu," "Out to Sea" and "One Barrel Chase" that hearing them in the film is the equivalent of driving a car off a cliff—you expect the music to go in one direction and it does exactly the opposite. This actu-

ally makes viewing the film more effective because it's often difficult to anticipate exactly what's going to happen on screen based on our memory of the music.

Rediscover the Score

If re-experiencing the music with the movie is an odd experience, then listening to this new anniversary edition of the score is positively revelatory. The differences between the music on this new album and the one we've been listening to for years couldn't be more obvious. We get to hear music that not only never made its way from the film to the original

screen shark *does* work, the effect is hair-raising—it's the creation of a true monster from the id.

Williams has always been noted for rearranging his scores into suites, "segueing" from moment to moment in the score to create a more coherent listening experience. You can't quibble with his commercial instincts, since his albums have become some of the biggest-sellers in soundtrack history. But the non-chronological (and often incomplete) presentation does raise the hackles of film score fanatics who want all the music in film order. Lately, fans have been getting the best of

discovery of Chrissie's crab-covered remains on the beach the next day, the first instance of music presented in the movie but never available on record before.

"The Empty Raft" is the terrifying accompaniment to the death of young Alex Kintner on his rubber raft, in the midst of a group of panicked swimmers. This is all rhythmic variations of the shark motif, which become increasingly complex and kinetic as the other swimmers panic and flee the water. Also notable is the eerie pitch bend of strings that accompanies Spielberg's memorable zoom/dolly shot distorting Brody's face







album, but, in the form of cues and interconnecting tissue, never found its way into the movie itself. The result will probably drive fans of the LP arrangement crazy and, to a point, even confuse those who've memorized the score in the movie. But it's never less than a fascinating, exhilarating experience.

The film opens with Williams' throbbing, slowly building introduction of his threat motif, a gimmick as old as Stravinsky's use of it in *The Rite of Spring* and one that has appeared in countless action and horror movies. But never before had it been used with the effectiveness that Williams creates in *Jaws*—his shark motif is simply inseparable from the image of the sea creature visualized for the film, and its psychological effect on the viewer is immeasurable. Williams instantly solved

Spielberg's seemingly insurmountable technical problem of a non-working mechanical shark by creating a simple device that could constantly suggest the presence of the beast without Spielberg having to show it. And when Williams' chopping music combines with the few instances in which the

both worlds—they have the original suite-oriented Williams albums, while seminal scores like Raiders of the Lost Ark, Superman, Close Encounters of the Third Kind and E.T. The Extra-Terrestrial have been reissued in largely complete, chronological form. The new Jaws album represents a compromise between the two approaches. Williams worked with album producer Laurent Bouzereau to ensure that many of the film's shorter cues are combined into longer tracks, and the order of the cues, while substantially chronological, differs in several instances from film order.

The original Jaws title music never opens into the chilling, sweeping, four-note motif for brass and strings, instead dropping off abruptly as the film cuts from an underwater POV shot to beach partyer (and

future victim) Chrissie. The first track on the new album segues directly from the Jaws theme cut-off to Chrissie's death music, with notable differences in performance and phrasing from the album version of this piece. This music itself segues into the brooding accompaniment to the

as he witnesses the death of the boy. "The Pier Incident" begins with the moody, reflective statement of the four-note shark theme played by woodwinds over harp and low strings as Brody flips squeamishly through a book on shark attacks; then the shark theme takes over full force (with accents from woodwinds and some percussive strikes from xylophone and anvil) as two fishermen make an ill-advised attempt to capture the shark with a few feet of chain and a holiday roast.

Surprises in Store

"The Shark Cage Fugue" marks the most obviously non-chronological placement of a cue on the album—this scene occurs near the climax of the film, but Williams evidently felt it was needed to liven up the tone of the first part of the album and break up the monotony of the shark-attack-related cues. The film version of this piece is noticeably curtailed compared to the LP version, ending by underscoring the uncertainty and vulnerability of the Hooper character as he prepares to meet the shark underwater, rather than with the climactic power of the cage fugue's full development and the calming resolution that followed on the LP. The next track on

the new album, "Shark Attack," is something of a mystery. It's an extremely violent, spectacular treatment of the attack motif that both opens and closes with the kind of bubbling, dark-hued woodwind writing that Williams often uses for the shark's appearances and disappearances at the ocean's surface. The attack music here is reinforced with extra layers of chopping strings, trombones and brass, climaxing with shrieking piccolos and percussion, making it one of the most intense pieces of music on the album. From what I can determine, none of this music is used in the film and the generic title makes it difficult to say whether it is an alternate version of "The

something Spielberg evidently felt was unnecessary over this sequence.

"Into the Estuary" re-introduces the throbbing shark motif as a young girl is the lone witness to the great white entering a coastal inlet while Fourth of July beachgoers are busy panicking over a fake shark fin operated by a couple of kids. Williams alternates eerie, keening music for strings and harp (for the shark's overturning of an adult's boat and subsequent attack on the man) with chopping suspense music for Brody's desperate sprint to the site (where his sons are playing) and the eventual escape of the shark. "Out to Sea" offers another truncated version of a cue expanded on for

fugal counterattack theme, later balanced by a return of the light-hearted sea shanty as Brody and Hooper argue. Spielberg's direction and Williams' scoring of the sequence's centerpiece (as Hooper leaves to rig a radio marker and Quint prepares to shoot a barrel harpoon into the shark only to realize that there's no one there to tie it) is a model of how to build suspense and excitement in a motion picture sequence, climaxing in a long shot of Quint turning behind him to look for Hooper with the shark advancing in the background. Williams' music knits itself together into a frenzy of bustling strings before streamlining into two hammering, frantic notes as Quint



JAWS THE REISSUE How to play it

The new album is a compromise between a chronological presentation and Williams' idea of a great listening experience. It's frustrating—so much of the album is chronological that the few moments that obviously aren't (particularly the early placement of the "Shark Cage Fugue") are disorienting. So much of the film is scored and in such an illustrative way that you really relive the movie. "Shark Cage Fugue" is instrumental to the film's third act, and it's absence is noticeable. Fortunately, while the tracks themselves are out of sequence, the music within seems to be chronological, so it only takes a few clicks to program your own anal-retentive, movie-sequenced Jaws album. My always-questionable memory came up with the following sequence:

- 1. Main Title and First Victim
- The Empty Raft (or Shark Attack if you think this is an alternate version of Alex Kintner's death)
- 3. The Pier Incident
- 8. Father and Son
- 6. Ben Gardner's Boat
- 7. Montage
- 9. Into the Estuary
- 10. Out to Sea
- 11. Man Against Beast
- 12. Quint's Tale

- 13. Brody Panics
- 14. Barrel Off Starboard
- 15. The Great Shark Chase
- 16. Three Barrels Under
- 17. Between Attacks
- 4. The Shark Cage Fugue
- 18. The Shark Approaches
- 5. Shark Attack
- (if you think this was written for Quint's demise)
- 19. Blown to Bits
- 20. End Titles

Empty Raft" ("Shark Attack" is only a few seconds shorter than "The Empty Raft") or perhaps music written to accompany Quint's grisly demise late in the film.

"Ben Gardner's Boat" was translated relatively unchanged to "Night Search" on the LP, although the exact moment of the appearance of Gardner's staring corpse is slightly altered. "Montage" is a truncated version of "Tourists on the Menu (Promenade)," but "Father and Son" features a great deal of music new to listeners. The cue opens with a piece of brass music that is a precursor to the reflective, moody brass writing Williams would use in many of the quieter Tatooine scenes in Star Wars—this plays under the aftermath of Brody getting slapped by the mother of Alex Kintner. After that Brody retreats home, where his young son tries to cheer him up by making faces at him, with some extremely delicate and sensitive scoring by Williams. The next cue is a surprise—low end, creepy piano notes introduce what is evidently music Williams wrote to underscore Hooper's dissection of the tiger shark killed by the locals during their frantic flotilla hunt for the great white. Williams' scoring here is pure, atmospheric horror music, the LP presentation; the opening sea shanty fades down to the low, slyly suspenseful string chords that build as Quint senses a bite on his angler line and slowly prepares his rod to take the inevitable pull from the shark. In the film this music disappears in a buzz of unspooling cable just as the shark takes the line, but the new album reveals that Williams wrote a complete cue to continue past this point and introduce the beginnings of his exciting "counterattack" fugue that would eventually develop into the shark cage music.

Greatness Intact

"Man Against Beast" ("Sea Attack #1" on the LP) is the centerpiece of the score, and it remains one of Williams' great film scoring triumphs accompanying one of the most exciting movie sequences ever filmed. Here Williams brilliantly introduces the sweeping bridge to his shark theme, almost bringing a supernatural element to the score as the shark finally reveals itself in its entirety, charging toward the *Orca* like an attack submarine. Quint, Hooper and Brody can only stare in wonder at this miracle of nature until they finally leap into action to Williams' thrilling

prepares to fire whether Hooper is ready or not. There are two major differences between this cue and the album version: The film cue is played at a slower tempo, and it doesn't include the wistful version of the sea shanty played by piccolo in the aftermath of the chase (in the film version there is only atmospheric underscoring with Quint bellowing a song in the background).

"Quint's Tale" ("The Indianapolis Story" on the LP) arrives virtually intact from the LP with only minor differences in intonation, but "Brody Panics" is an exciting nocturnal cue that plays out as the shark rams into the boat and starts a fire, after which Quint begins taking potshots at the creature with a rifle. Notable here are the churning string variations of the shark theme and the murmuring statements for flute that open and close the piece, effects that Williams used with much heavier, lower-range instruments in both Close Encounters of the Third Kind and Jurassic Park to herald the impending arrival of the UFOs and dinosaurs, respectively. Here they simply accentuate the slippery danger of the night. "Barrel Off Starboard" opens with the shark motif making a brief appearance before soothing intervening music underscores Brody's and Hooper's attempts to snag one of the shark barrels. A brief moment of wild, *Psycho*-esque violence explodes as the shark tears out of the water and threatens the two men. The pulsing shark motif actually underscores the threat of Quint's temper at the end of this cue as Brody attempts to call the coast guard and Quint angrily smashes the boat's radio.

"The Great Shark Chase" begins as "One Barrel Chase" from the LP, although there is a substantial piece of intervening material between the fugue-based opening and the emergence of the exultant sea shanty as the Orca takes off after the shark. It's Williams' use of the sea shanty that ultimately raises Jaws above the level of pure horror and into the realm of epic human adventure, as Hooper and the formerly terrified Brody suddenly begin to feel the giddy thrill of the chase and realize that they are in fact involved in the greatest adventure either of them will ever know. The sea shanty abruptly cuts off as the Orca catches the dragged barrels and the shark lurches out of the water into the camera, with an explosion of shark-motif-based action music and hammering brass until the barrels once again disappear beneath the sea. The denouement of this cue sympathetically underscores the exhaustion and fear of the men as even Quint realizes he's never faced an animal like this before.

"Three Barrels Under" reinforces that notion as the shark drags not two but three air-filled canisters underwater. In the film the disappearance of the barrels is underscored only by the introductory shark motif. But on LP some Ravel-like intervening music underscores Hooper's and Quint's discussion of the ramifications of the barrels' disappearance before a bit of action music greets the shark's underwater ramming of the boat and a fluttering, nautical underscoring of the beast's emergence on the other side of the boat. Also heard here is the urgent, choppy scoring of the shark's continued chase of the *Orca* as Quint tries to tempt the creature in closer to shore.

"Between Attacks" is a reflective rendition of the sea shanty as the men face the desperation of their situation, with the hearty return of the counter-attack motif sounding as the barrel-dragged shark makes another pass under the boat. Heard here is the memorable quote of "Farewell and Adieu to You Fair Spanish Ladies" as Quint ruefully eyes a pair of the life jackets that he's sworn never to wear again. "The Shark Approaches" restores the chopping shark motif to the beginning of "The Underwater Siege"—again, timings and intervening segments of music alter this from its album presentation and make the events of the film still surprisingly fresh. Aftermath music here underscores the efforts of Quint and Brody to drag the destroyed cage back up.

"Blown to Bits" is the climactic cue from the LP, with an extra segment of exciting action music as Brody clambers up the mast of the sinking *Orca* and readies his rifle. The chopping trombones heard here add an extra layer of bravado to Brody's efforts, while echoes of the sea shanty eulogize Quint and his vessel before the final, frenzied attack of the shark and Brody's ultimate, explosive victory. The film's end titles are truncated in comparison to the album version, missing Williams' final, wistful horn development of the sweetly sad play-out music.

ith the addition of both the music heard only in the movie and cues written for but not used in the final film, the new Jaws album winds up being a far more narrative, filmic experience than the LP, but that's no reason to discard your original Jaws CDs-Williams' development of the material in "Building the Cage," "Tourists on the Menu," "Out to Sea" and "One Barrel Chase" makes for great listening. Sound quality is quite good and markedly different from the MCA version; there is much less reverb and the textures of the individual instrumental performances are far more distinct and clear. I did find that I had to crank my stereo up at first to hear the low end of things, similar to some of the re-recordings we gripe about in that the quieter parts of the score can be inaudible at lower volume while the high end will blow your ears out; but this may vary one stereo system to another.

There have been endless arguments about whether Jaws is great music or even great film music, many of which have been started because the tremendous popularity of the album has often forced this music (much of which is a kind of pastiche of classical music) into the concert arena. While Williams' score is certainly not staggeringly original as either concert music or film music, there is no question of its brilliance in accomplishing it's goal-Williams' music makes the film infinitely scarier and more exciting than it would have been otherwise. He remains a genius not because he writes the wildest, most complex and innovative music ever put on the page, but because he understands exactly when film music needs to be fantastically complex and when the simplest, most direct approach is the best. Jaws couldn't be more perfect as film music. Many consider Jaws 2 to be the better score, but you can hardly argue that it is more memorable than Jaws or more perfectly matched to the film. $Jaws\ 2$ is simply a great album—Jaws is a great album and part of the collective unconscious of movie history. This new album allows us a more complete view of that work and, hopefully, a better understanding of it.



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SCORE

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The Best of Star Trek Volume Two ★★★ 1/2 ALEXANDER COURAGE, FRED STEINER, DENNIS McCARTHY, JERRY GOLDSMITH & DAVID BELL

GNP/Crescendo Records GNPD 8061 24 tracks - 63:42

or fans of the original Star Trek's in-your-face music, bristling with danger, sex and sentiment, GNP's dominance in this highly focused market has been a mixed blessing. On one hand, we know there's a reliable record company seeing that this music gets released. On the other, we also have to have our Classic Trek tunes mixed in with the somewhat less compelling music from the modern Star Trek incarnations like The Next Generation,



Deep Space Nine and Voyager. The Trek franchise is one of the few television venues that allows for full-scale orchestral scoring, but the Trek TV music of the last 15 years has been comparatively bloodless, dictated by producers who want the music to play a background, supporting role.

People who like the soothing, streamlined strains of Dennis McCarthy's take on *Star Trek* may be horrified by the percussive, bellowing sounds of Fred Steiner from *Trek*'s early days, while fans of Steiner's approach probably won't be able to sit still for the modern stuff. I happen to wear my own prejudices about this stuff on my sleeve—give me

Steiner anytime! The mix here is about 15 minutes of music from each series, and TOS material actually presents music from three episodes: "The Corbomite Maneuver" (with Kirk and the Enterprise facing a hostile alien spacecraft), "Balance of Terror" (with Kirk and the Enterprise facing a hostile alien spacecraft... wait a minute. Oh, it's a *Romulan* hostile alien spacecraft), and "What Are Little Girls Made Of?" (with Kirk discovering a race of soulless androids).

Some of this music has been released before in re-recorded form-Steiner recorded "The Corbomite Maneuver" and "Mirror, Mirror" (much of which was a kind of adaptation of his "Balance of Terror" score) for Varèse Sarabande in 1985. His renditions were superb, but there are still reasons to listen to this original version. Steiner changed the tempo of the delicate cue "Baby Balok" slightly for the re-recording and broadened the last cue, "Fesarius Approaches" to create a bigger ending, so it's interesting to hear the pace and scope of the original pieces. "Balance of Terror" features plenty of music not heard in "Mirror, Mirror," and it opens with an amazing discovery. The cue "Romulan Starship" hints at the Romulan theme in aggressive brass offset by sharp, percussive accents. This music was never used either in "Terror" or any other episode of *Star* Trek—remarkable considering how heavily every other cue was used and re-used over the run of the series. The cue wraps up with a familiar piece of play-out music that also went unused in "Terror," although it did show up in numerous other Trek episodes. The big treat is the four-and-ahalf-minute suite from "What Are Little Girls Made Of?," with Steiner's delirious sex music ("Meet Andrea") followed by the clattering, threatening timpani of "Big Ruk." Steiner's thundering treatment of Ted Cassidy's giant is one of the musical highlights of the entire series.

Also included is Steiner's traditional arrangement of wedding music from the opening scene of "Balance of Terror" and a lounge mix of Alexander Courage's title music. Although Randall Larson identifies this kitschy tune as playing in a wedding scene, it actually made its only appearances in "Court Martial" (playing in a bar) and "Conscience of the King" (at a party).

The classic series material is all edited (rather well, I might add) into miniature suites, and it's amazing how the composer summarized the mood of an hour-long television episode using less than five minutes of original music. While it's tempting to carp about the fact that so much of this music is available in re-recorded form, I'll hold my tongue on the assumption that GNP/Crescendo can keep the Best of Star Trek series going. If this is the only way to package music from the original series, so be it—just keep it coming.

Twenty out of the 32 original Trek episodes that had music written for them now have their scores on CD in one form or another. What's left to release? The first season is now virtually tapped out, but some spectacular scores remain from the second season, including Gerald Fried's "Catspaw" and "Friday's Child," Steiner's "Who Mourns for Adonais?" and George Duning's beautiful "Metamorphosis" and "Return to Tomorrow." From the third year the standouts are Steiner's "Elaan of Troyius" and "Spock's Brain," Duning's "And the Children Shall Lead", and Courage's "The Enterprise Incident" and "Plato's Stepchildren."

Dennis McCarthy has been writing *Star Trek* music since 1987's debut "Encounter

at Farpoint" on The Next Generation. He shared scoring duties through the first four years of the series with Ron Jones, but it was McCarthy who discovered a formula that allowed him to both please the show's picky producers and preserve his own sanity—he approached the show (and indeed the franchise itself) as a single "saga" which allowed him to maintain essentially the same low-key style in every episode. It was exactly what the series needed and the approach has allowed McCarthy to literally score hundreds of episodes of Star Trek.

To my ears, McCarthy's music works just fine on the shows themselves, but it doesn't quite come alive on its own as well as the original series scores. Most of the TNG, DS9 and Voyager scores are necessarily subtle and textural, and McCarthy usually employs motifs rather than full-scale melodies. The result is that there seems to be very little qualitative difference between his music to "Way of the Warrior" from DS9 and his TNG swan song "All Good Things." Both feature throbbing action music with a lot of horn triplets (a conceit McCarthy was able to develop only while the DS9 producers were busy toiling on Star Trek: First Contact and not paying attention to him), shifting string and brass textures and melodies that are rather indefinable. McCarthy's dramatic instincts have always been good (he sometimes seems to be the only one working on Voyager who still *has* a dramatic instinct) and his resolving music to TNG's "All Good Things" is quite beautiful.

The joker in this deck (which also includes reprised title themes from all four series) is David Bell's "Bride of Chaotica" from *Voyager*, an astute take-off on the library music from the old *Flash Gordon* serials. Bell crosses

(continued on page 42)

A Guide for the Married Man

The complete, original score available for the first time!

Perhaps the funniest of "Johnny" Williams' first comedies was *A Guide* for the Married Man, directed by Gene Kelly and starring Walter Matthau and Robert Morse. This spirited score is a catalog of his diverse styles: from goofy, faux-hip source music, to bold orchestral scoring featuring brass fanfares and his trademark woodwind runs. Astute listeners will note foreshadowings of the music he would later write for space epics and adventure films. Until now, the only music available from *A Guide...* was the title song. Our CD release includes Williams' complete score in stereo, restored and sequenced by Michael Matessino; the title song by The Turtles; and nearly 15 minutes of unused cues and alternate takes. \$19.95



Goldsmith Gems



Tora! Tora! Tora!

Premiere release of the complete, original score! Jerry Goldsmith composed music for both major theatres of World War II in 1970: Unlike Patton, however, Tora! concentrates on larger themes of war, nationalism and human miscommunication. The result is a powerful work, full of majestic Asian writing and pulsating action cues that canture the unsettling sound of conflict. The score bristles with unique instrumentation and overlapping rhythms so characteristic of Goldsmith's period at Fox in the '60s. The CD includes every note written for the film, plus military band & dance source music and a pair of unused variations on the main theme, all in stereo.



Patton/ The Flight of the Phoenix

Classic Goldsmith tracks plus rare Frank DeVol adventure score together on one CD!

This score is a brilliant definition of General Patton, from the jaunty march to the trumpet triplets that conjure up the ghosts of an ancient, martial past. Previous albums have been re-recordings; this is the original film soundtrack. The Flight of the Phoenix (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. Frank DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert. \$19.95



100 Rifles

Never before released OST!

100 Rifles (1969) is Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. You're gonna love it!

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Stagecoach/The Loner

Original Goldsmith scores!
Stagecoach is the 1966 remake of the John Ford western. The Mainstream CD is a re-recording; this CD is the first release of the original soundtrack, as conducted by the composer. The Loner is Goldsmith's complete contribution to the 1965 western TV series by Rod Serling (sounds like Rio Conchos): main and end titles and two episode scores.
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Take a Hard Ride

Complete score for the first time!
A spaghetti western, buddy movie, blaxploitation epic and kung fu thriller—Take
a Hard Ride has it all, including one of

Goldsmith's most enjoyable western scores. While emphasizing action, *Hard Ride* benefits from a rousing, full-blooded adventure theme, and consciously references Morricone-isms that recall *The Good, the Bad and the Ugly.* This is the uncut, fully-restored version of Goldsmith's penultimate western, presented just as he wrote it—and in stereo. \$19.95



The Flim-Flam Man/ A Girl Named Sooner

Two complete Goldsmith scores!
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vein that has always brought forth the
composer's most tender and heartfelt writing. The Flim-Flam Man tells the story of a
veteran Southern con man and his escapades. Previously available only in excerpts
on a limited tribute CD—but this release
is complete, in stereo, with all of the
instrumentation and "sweeteners" intact.
A Girl Named Sooner is cut from a similar
cloth (presented in clean mono) making a
heartwarming duo.
\$19.95

Rio Conchos

Complete Original Score!

Jerry Goldsmith came into his own as a creator of thrilling western scores with 1964's Rio Conchos, a tuneful work that is at times spare and folksy, at others savage and explosive. It is a prototype for the aggressive action music for which the composer has become famous, but it also probes the psychology of the story with constant melody. This is the first release of the original film recording of Rio Conchos, complete in mono (54:58) with bonus tracks of a vocal version of the theme (2:36) plus six tracks repeated in newly mixed stereo (19:43).

More John Williams



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arranged music and dialogue—it's two albums in one. Go ape! \$19.95

complete original LP with its specially

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The Return of Dracula Gerald Fried 2CD set also including I Bury the Living, The Cabinet of Caligari and Mark of the Vampire.

From the composer of *Star Trek's* "Amok Time" and "Catspaw" comes this historic 2CD set of four of his early horror scores: *The Return of Dracula* (1958) is based on the Dies Irae, *I Bury the Living* (1958) features creepy harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*: 24 pg. booklet. \$29.95 (Shipping charges are same as for a single CD)

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of 007. Also included are outtakes, source
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Golden Age goodies



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Prince of Foxes

The "lost" Alfred Newman adventure score!

This 1949 Tyrone Power/Orson Welles cos-

tume epic is arguably Newman's greatest achievement at 20th Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil inherent in all tyrants. It's adventurous, spirited and darkly atmospheric, with a vintage Newman love theme. The score has been remixed to stereo, with several unused cues. \$19.95



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has led the way for video restoration with elaborate box sets of the studio's most famous films. They have also produced soundtrack CDs available to the public only within the larger video packages—until now. FSM has the following CDs to



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combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. \$19.95



The Exorcist

The seminal horror soundtrack!
William Friedkin's 1973 thriller of demonic possession is perhaps the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD also includes all of the rejected music (14:14) which Lalo Schiffrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.)

music from Retrograde!



The Taking of Pelham 1-2-3

Dig this killer '70s groove—first time anywhere!

David Shire's classic '70s 12-tone jazz/ funk fandango for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself.

\$16.95



Deadfall

Catch John Barry '60s vibe!

First time on CD! Barry scored this 1968
Bryan Forbes thriller in the midst of
his most creative period of the '60s. It
features his 14-minute guitar concerto,
"Romance for Guitar and Orchestra," performed by Renata Tarrago and the London
Philharmonic; the title song "My Love Has
Two Faces" performed by Shirley Bassey
("Goldfinger"), plus two unreleased alternate versions of same (vocal by Malcolm
Roberts and instrumental); and vintage,
dramatic Barry underscore.

\$16.95



Mad Monster Party

30th anniversary collector's edition

From Rankin/Bass, the creators of TV's Rudolph the Red-Nosed Reindeer, comes the original soundtrack to Mad Monster Party. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller, Ethel Ennis and Gale Garnett. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by Mad Magazine alumnus Jack Davis and Don Duga. A wacky and fun blast from the past!



books for composers



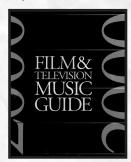
Getting the Best Score for Your Film: A Filmmakers' **Guide to Music Scoring** by David Bell

Respected television composer David Bell wrote this book in 1994 to help producers. and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional information to composers and musicians-or any fan interested in the process. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources. Published by Silman-James Press, 112 pp., \$12.95



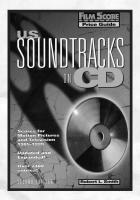
The Click Book

Comprehensive timing tables for synchronizing music to film Created by USC student and composer Cameron Rose. Click-tempo tables for 6-0 through 32-0 frame click-tempos (6-0, 6-1, 6-2, etc.)...Each timing table covers beat 1 to beat 999 at the given click-tempo... Large, bold, easy-to-read click-tempo values and equivalent metronomic values at the top of each page...Timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo-including compound meters... Listing and tutorial of standard timing-conversion formulas for 24 fps film speed...Tutorial in SMPTEto-Absolute time conversion Frames-toSeconds conversion tables for U.S. and European film and video speeds, 430 pp. Price is the industry standard for click books; this one gives more value for the \$149.95



New Updated Edition! 2000 Film/TV Music Guide From the Music Business Registry

Is your career worth investing \$95? Contains exhaustive directories of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses, contact \$94.95



books for music lovers

U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999 **Price Guide**

by Robert L. Smith

FSM's market-standard price guide is back with a new-look second edition, featuring over 2,400 listings of album titles with composers, label numbers, special collectible information and-most of all-estimated values. The listings are annotated to help collectors differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your prized rarities are worth, and how much you should expect to spend to fill out your collection, Author Robert I., Smith also,

surveys the present state of the market and provides a checklist for the top 50 collectible CDs. Published by Vineyard Haven LLC, 154 pp., softcover. \$17.95



MusicHound Soundtracks: The Essential Album Guide to Film, **Television and Stage Music**

Edited by Didier C. Deutsch, Forewords by Lukas Kendall and Iulia Michels

If you liked VideoHound's Soundtracks, you'll love this expanded second edition, featuring over 3,000 capsule reviews of soundtrack CDs-including compilations, shows and song collections. Many of the reviews are by FSM's regular contributors: Jeff Bond, Lukas Kendall, Andy Dursin, Daniel Schweiger, Paul MacLean. There are also helpful cross-indexes, lists of soundtrack-related websites, stores, record labels and publications, and composer interview snippets culled from FSM. It's the ultimate guide to every soundtrack under the sun. Published by Visible Ink Press, 872 nn softcover



Music from the Movies: 2nd Edition

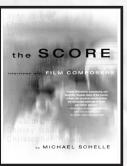
by Tony Thomas

This was the original film music book (from 1971), the "alpha" from which all others followed, telling the stories of Hollywood's most successful-if hitherto unknown-composers. This updated edition came out in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schifrin, Scott, Shire, Broughton and Poledouris. Published by Silman-James Press, 330 pp., softcover. \$19.95

The Score: Interviews

with Film Composers by Michael Schelle

Some of FSM's best-ever features have been the interviews with film composers-the question-and-answer format gives the reader a sense of the personality involved. The Score (1999) is in that conversational tradition, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeelv, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the conversations, while not wholly technical, pry deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover. \$19.95



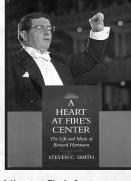


The Album Cover Art of Soundtracks

by Frank Jastfelder & Stefan Kassel. Foreword by Saul Bass

This 1997 coffee table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. The book is sized like an LP jacket (12" by 12"), allowing many of the best covers to be reproduced full-scale. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95-it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers

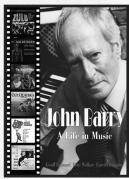
Published by Edition Olms AG Zürich, 128 pp., full color, softcover. \$24.95



A Heart at Fire's Center: The Life and Music of **Bernard Herrmann**

by Steven C. Smith

Bernard Herrmann (1911-1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as Citizen Kane, Vertigo, Psycho and Taxi Driver, but he was an irascible, passionate personality famous for his temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film television radio and concert work as well as his personal life: from his beginnings in New York City through his three marriages and many professional associations. This book is actually still in print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written. Published by University of California Press. 416 pp., \$39.95 hardcover



U.S. Exclusive—Only from FSM John Barry: A Life in Music by Geoff Leonard, Pete Walker and Gareth Bramley

This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concerts.

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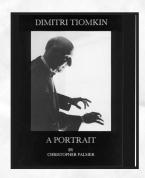
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with plenty of primary source material from Barry and his many collaborators.

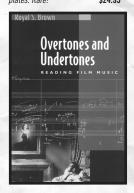
James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for You Only Live Twice, Diamonds Are Forever and The Living Daylights) and information relating to 007. In fact, Barryphiles overall will be astounded at what is probably the biggest collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color.

Published by Samsom & Co., U.K. 244 pp., hardcover, illustrated. \$44.95



Dimitri Tiomkin: A Portrait by Christopher Palmer

This 1984 book (T.E. Books, out of print!) by the late Christopher Palmer is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (Lost Horizon, High Noon, the Hitchcock films. Giant. 55 Days at Peking and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates, Rare! \$24.95



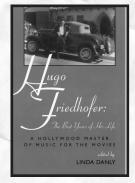
Overtones and Undertones: Reading Film Music

by Royal S. Brown

Royal Brown is best-known as the longtime film music columnist for Fanfare magazine, whose illuminating reviews have placed film music in a serious academic context as well as entertained with their sharp observations. Overtones and Undertones is his 1994 book, the first-ever serious theoretical study of music in film. It explores the relationships between film, music and narrative and chronicles the aesthetics of the art form through several

eras. Kev works

analyzed are The Sea Hawk (Korngold), Double Indemnity (Rózsa), Laura (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schifrin, Barry and Shore. If you are a film student, or interested in writing about film music, you have to read this book. Published by University of California Press. 396 pp., softcover. \$24.95



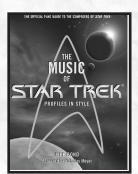
Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly Introduction by Tony Thomas

Hugo Friedhofer (1901-1981) was a gifted musician whose Hollywood classics included The Best Years of Our Lives, An Affair to Remember, The Young Lions and One-Eyed Jacks. His Golden Age contemnoraries (Newman Raksin Waxman and others) often considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which is reproduced as the main part of this new book. Also included is a short biography by Danly; an epilogue by Gene Lees; the eulogy from Friedhofer's memorial service by David Raksin; Friedhofer's correspondence with the late Page Cook; a complete filmography; photographs; and even reproductions of Friedhofer's cartoons. Published by The Scarecrow Press, 212 pp., hard-\$39.95

The Music of Star Trek: Profiles in Style by leff Bond

The first-ever history of Star Trek soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by Star Trek director Nicholas Meyer. Featuring interviews with composers Jerry Goldsmith. Alexander Courage, Fred Steiner, Gerald Fried, Ron Jones, Leonard Rosenman, Dennis McCarthy, Cliff Eidelman, Jay Chattaway, David Bell, Paul Baillargeon, producer Robert Justman, and music editor Gerry Sackman, the book also contains an up-to-date, complete list of every score written for all four TV series; a guide to understanding how certain shows were tracked and credited; Classic Trek manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Duning (in their own hand), and complete cue sheets from selected episodes and films.



Published by Lone Eagle Publishing. 224 pages, softcover, illustrated. \$17.95



New Updated Edition!

Film Composers Guide Year 2000 fifth edition Compiled and edited by Vincent J. Francillon

This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and morinees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail price \$55; FSM special offer: \$39.95

backissues of FSM

Volume One, 1993-96 Issues are 24 pp. unless noted. Most 1993 editions are xeroxes only

* #30/31, February/March '93 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs: 1992 in review.

#32, April '93 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

- * **#33, May '93** 12 pp. Book reviews, classical/film connection.
- * #34, June '93 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, Lost in Space, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores
- *#35, July '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.

#36/37, August/November '93 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

- * **#38, October '93** 16 pp. John Debney (seaQuest DSV), Kraft & Redman Pt. 2.
- * #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* reviews.
- * **#40, Dec. '93** 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.
- * #41/42/43, January/Feb/March '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (Heaven & Earth), Rachel Portman, Ken Darby; Star Wars trivia/cue sheets; sexy album covers; music for westerns; '93 in review.
- * #44, April '94 Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos: lots of reviews.
- * #45, May '94 Randy Newman (Maverick), Graeme Revell (The Crow); Goldsmith in concert; in-depth reviews: The Magnificent Seven and Schindler's List; Instant Liner Notes, book reviews.
- * #46/47, June/July '94 Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.
- * #48, August '94 Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.

#49, September '94 Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market

#50, October '94 Alan Silvestri (Forrest Gump), Mark Isham; sex & soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman

#51, November '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat*, *Star Trek*: promos.

*#52, December '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, StarGate liner notes, Shostakoholics Anonymous.

#53/54, January/February '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic

#55/56, March/April '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

#57, May '95 Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

#58, June '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

*#59/60, July/Aug. '95 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.

#61, September '95 Goldenthal (Batman Forever), Kamen Pt. 2, Chris Lennertz (new

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An intimate visit with the composer of *Conan the Barbarian, Big Wednesday, Free*

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his love of sailing and the sea. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and special appearances by wife Bobbie Poledouris and daughter Zoë. Discover the man behind the music, in a close-up way you'll never see on commercial TV, or experience in print.

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composer), Star Trek: The Motion Picture (analysis), classical music for soundtrack fans

- #62, October '95 Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed
- * #63, November '95 James Bond Special Issue! John Barry & James Bond (history/ overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3. Daw Crockett LPs.
- * #64, December '95 Danny Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording House of Frankenstein.
- * #65/66/67 January/February/March
 '96, 48 pp. T. Newman, Toru Takemitsu,
 Robotech, Star Trek, TenInfluential composers; Philip Glass, Heitor Villa-Lobos, songs
 in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu,
 "The Hollywood Sound").
- #68, April '96 David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May '96 Music in Plan 9 from Outer Space, John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

#70, June '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, *TV's Biggest Hits* book review.

#71, July '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

#72, August '96 Ten Best Scores of '90s, T. Newman's *The Player, Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukuhe CDs

#73, September '96 Recordman on War



Schecter: Monstrous Movie Music: Ifukube CDs Pt. 2. Miles Goodman obituary.

#74, October '96 Action Scores in the '90s (intelligent analysis); Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

* #75, November '96 Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt 2 Bond's review column

* #76, December '96 Interviews: Randy Edelman Barry nt 2 Ry Cooder (Last Man Standing); Andy Dursin's laserdisc column, Lukas's reviews.

Volume Two, 1997

First color covers! Issues 32-48 pp.

* Vol. 2, No. 1, Jan./Feb. '97 Star Wars issue: Williams interview, behind the Special Edition CDs, commentary, cue edit-



ing minutia/trivia, more. Also: Bond's review

* Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: The Simpsons (interview): promotional CDs: Congress in Valencia; Readers Poll '96 & Andy's picks; Bender's Into the Dark Pool Pt. 2

* Vol. 2, No. 3, May '97 Michael Fine: Rerecording Rózsa's film noir scores: reviews: Poltergeist, Mars Attacks!, Rosewood, more; Lukas's & Bond's review columns.

Vol. 2, No. 4, June '97 Elfman (Men in

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Film Soundtracks Pt. 1; Interview: David Black), Promos Pt. 2, Martin Denny and Exotica. Lady in White, the Laserphile on DVDs, obituary: Brian May, The Fifth Element reviewed.

> Vol. 2, No. 5, July '97 Goldenthal (Batman & Robin), Mancina (Con Air, Speed 2), George S. Clinton (Austin Powers), ASCAP & BMI award photos; Reviews: Crash, Lost World

> Vol. 2, No. 6, August '97 Schifrin (Money Talks). John Powell (Face/Off). Shaiman (George of the Jungle); remembering Tony Thomas; Summer movies, TV sweeps.

Vol. 2, No. 7, September '97 Zimmer vs. FSM (big interview, Peacemaker cover), Marco Beltrami (Scream, Mimic), Curtis Hanson (L.A. Confidential); Dursin's: Laserphile, Bender's: Film Music as Fine Art. Recordman.

* Vol. 2. No. 8. October '97 Poledouris (Starship Troopers), Shore (Cop Land, The Game), Zimmer vs. FSM Pt. 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, November/ December '97 Arnold (Tomorrow Never Dies), John Frizzell (Alien Resurrection), Neal Hefti (interview), U-Turn & The Mephisto Waltz (long reviews). Razor & Tie CDs: begins current

Volume Three, 1998 Expanded format! Issues 48 pp.

Vol. 3, No. 1, January '98 Williams Buyer's Guide Pt. 1 (Star Wars to Amistad), Mychael Danna (The Sweet Hereafter), Titanic music supervision, readers poll, laserphile, (Rear Window remake), Philip Glass Silvestri lecture. Rykodisc reviews.

* Vol. 3, No. 2, February '98 Glass (Kundun) Williams Buyers Guide Pt 2 (The Reivers to Black Sunday), David Amram (Manchurian Candidate), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, March/April '98 Titanic/Horner essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage photos, Elfman Oscar Nominations

in Space), David Arnold (Godzilla), Making reviewed; Charles Gerhardt obit. the New Close Encounters CD. Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, June '98 Mark Snow (X-Files Enterprise, Futurama, Election; Lots of CD feature), Classic Godzilla reviews/ overview, Jay Chattaway (Maniac, Star Trek), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, July '98 Trevor Rabin film scoring program; CD reviews: 1984, (Armageddon), John Barry's London Concert, Burkhard Dallwitz (The Truman Show). Christopher Gordon (Moby Dick). Debbie Wiseman (Wilde), '70s soul soundtracks reviewed

Vol. 3, No. 7, August '98 South Park (Adam Berry, Bruce Howell), BASEketball BMI & ASCAP dinners, Bruce Broughton sionist Emil Richards; ASCAP awards. Buyers Guide Pt. 2, Downbeat (Schifrin, Bernstein, Legrand).

* Vol. 3, No. 8, September '98 Lalo Pook) and analysis of Eyes Wide Shut, plus Schifrin (Rush Hour), Brian Tyler (Six-String Samurai). Interview: Trevor Jones. John Williams concert premiere, ASCAP scoring seminar Rykodisc CD reviews



Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell (interview), Simon Boswell, Citadel Records, Halloween laserphile.

Vol. 3. No. 10. December '98 The Prince of Egypt (Hans Zimmer, Stephen Schwartz), Emil Cmiral (Ronin); Holiday Review Round-up: 50+ new CDs; Downbeat: Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.

Volume Four, 1999 48 pp.each Vol. 4, No. 1, January '99 Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman Interview (Psycho, Civil Action, A Simple Plan), Wing Commander game music, book reviews, Indian funk soundtracks.

Vol. 4, No. 2, February '99 Goldsmith Buyer's Guide: The '90s, The Exorcist (the lost Schifrin score). David Shire (Koyaanisqatsi), TVT sci-fi CDs, promo

Vol. 4. No. 3. March '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos interview; Goldsmith Buyer's Guide Part 2: The '80s; Hammer original soundtracks on CD, Recordman, Downheat ST-TMP CD review

Vol. 4, No. 4, April/May '99 Franz Waxman: Scoring Prince Valiant (big article, photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s: DIVX Vol. 3, No. 4, May '98 Bruce Broughton (Lost soundtrack festival report; John Barry bios

> Vol. 4, No. 5, June '99 Star Wars: The Phantom Menace scoring session report and analysis of Trilogy themes; Halloween H20 postmortem; Downbeat: Affliction, Free reviews: new scores, Roy Budd, Morricone, TV A Simple Plan

Vol. 4, No. 6, July '99 Elmer Bernstein: Wild Wild West: George S. Clinton: Austin Powers 2; Goldsmith Buyer's Guide: Early '70s; USC Sword and the Sorcerer, The Mummy, The

Vol. 4, No. 7, August '99 Warner Animation Scoring (Shirley Walker on Batman/ Superman. Bruce Broughton on Tiny Toons. more); Phantom Menace music analyzed; Michael Kamen on The Iron Giant: Stu-(Ira Newborn), Taxi Driver retrospective, Phillips on Battlestar Galactica; percus-

> Vol. 4, No. 8, September/October '99 Tribute to Stanley Kubrick: interview (Jocelyn Kubrick compilation review; Poledouris on For Love of the Game: Goldsmith Buver's Guide: Late '60s; Jeff Bond's review/advice on Goldsmith concerts

Vol. 3, No. 9, October/November '98 Erich Vol. 4, No. 9, November '99 U.S. Postal

Service Composer Stamps; Papillion film and score retrospective: interview with king of German schwing, Peter Thomas; Downbeat covers Inspector Gadget, The Thomas Crown Affair, and more; BMI awards night

Vol. 4. No. 10. December '99 "Scores of Scores 1999": our annual review roundup, including collections of animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more: plus our reader poll.

Volume Five, 2000 48 pp.each Vol. 5, No. 1, January '00 Super Rescue-Inside Rhino's reissue of John Williams' Superman score; the film and cue sheet analysis; 50s Superman TV score; Howard Shore on Dogma; Downbeat Goldenthal Barber Tyler Debney and Robbins; pocket reviews debut, Laserphile and more.

Vol. 5, No. 2, February '00 20th Anniversary Tribute to Jerry Fielding, including a conversation with Camille Fielding: The Good. the Bad and the Oscars-top picks for 1999; Inside Oliver Stone's score-o-matic approach to Any Given Sunday; George Duning obit; Score Internationale and the 1999 release statistics.

Vol. 5. No. 3. March '00 Phantom Menace Mania: Build the ultimate Star Wars CD in the privacy of your own home; Sing High, Sing Low: Readers pick the best of 1999: When Worlds Collide: music director Mark Russell Smith on film vs. concert music: C.H. Levenson's "last" letter, magazine reader survey, and more,

Vol. 5, No. 4, April/May 00 Cover fea-



tures Bernard Herrmann: Retrospective of Journey to the Center of the Earth; Herrmann's 10 Essential Scores of the '50s and CD checklist. Plus Richard Marvin on scoring U-571: J.Z. Kaplan on Tora! Tora! Tora!; Part one of film music representation in Hollywood.

Index

How much stuff have we printed in FSM? We're not even sure anymore. Here's a handy index of all reviews and articles through Vol. 4, No. 9, compiled by Dennis Schmidt Cost- same as one back issue

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Gone With the Wind is the legendary 1939 symphonic score by Max Steiner in the Stanvan stereo re-recording of the London Sinfonia conducted by Muir Matheson, Also included are bonus tracks conducted by Rod McKuen from America, America (Hadjidakis), For Whom the Bell Tolls (V. Young), Spellbound (Rózsa). The Cardinal (Moross) and The Prime of Miss Jean Brodie (McKuen) Total time: 65:15

The Secret of NIMH 2: Timmy to the Rescue is the orchestral score by Lee Holdridge to MGM's animated 1998 sequel to the 1981 Don Bluth film about intelligent mice. Seven songs are also featured. Total time: 62:24

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SCORE

(continued from page 36)

the familiar strains of Liszt's Les Preludes with a hint of Wagner's Funeral Ride for Zeigfried for the franchise's cleverest musical parody since Jay Chattaway riffed on John Barry in DS9's "Our Man Bashir." It's kind of a one-joke premise (not unlike the episode itself), but extremely well done. Let's hope we see more of Bell's music in future Trek CDs. My only real complaint about The Best of Star Trek Volume Two is the glaring omission of Ron Jones' music. It's hard to juggle so many composers, but Jones' work still remains some of the most vibrant and exciting post-Classic *Trek* music ever written.

Also included for kicks is Nana Visitor's performance of "Fever" from the "His Way" episode of DS9. (Visitor actually has a songand-dance background, so she should know that nobody ever launched a successful singing career on Star Trek.) Let's hope it doesn't take GNP another four years to get us The Best of Star Trek Volume Three. —Jeff Bond

Dinosaur ★★★★

JAMES NEWTON HOWARD Walt Disney 60672-7 16 tracks - 51:47

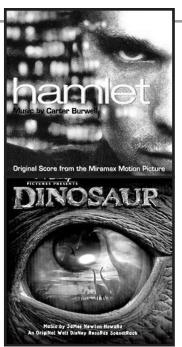
ames Newton Howard's *Dinosaur* is rich with diverse themes and loaded with the composer's trademark action pieces. It's questionable whether so much of the score had to be so "African" in sound—Howard's approach simply reflects the fact that *Dinosaur* is a *Lion King* knockoff (and perhaps Disney wanted the dinosaurs and monkey-like lemurs to seem like friendly, *Lion King*-like animals).

The main *Dinosaur* theme can be described as an exhilarating major-mode version of Goldsmith's *13th Warrior*. As far as this thematic style goes (incredibly exuberant, cymbal crash-ridden, harmonically and melodically simple), this is one of the more satisfying pieces composed in the past several years. James Newton Howard drops other memorable subsidiary themes in the body of the score, the best of which is a *Congo*-like

adventure theme first introduced in "Raptors/Stand Together." There's always been a lot of Goldsmith in James Newton Howard's style, but it's now safe to say that he's doing Jerry better than Jerry is.

Dinosaur is a well-rounded album with tons of action and terrific pacing. "The Inner Sanctum" sets the stage with a passage that is as utterly Thomas Newman as you can get, but the music quickly shifts to more recognizable James Newton Howard, with textures sliding in from Snow Falling on Cedars. More sections of pure Goldsmith are followed by a Grand Canyon-like fanfare and the first statement of the main Dinosaur theme, full blown with rousing Morricone (The Mission) vocals. The great Congo-like theme is showcased in "Across the Desert"—enjoy it here because it's not on the album in many other places. "The End of Our Island" is top-notch Howard action music, equally crossing Stravinsky with Goldsmith and John Williams-there's amazing stuff here that's almost impossible to follow in the film. "They're All Gone" and "Breakout" have heavy shadings of Alive and Wyatt Earp. The similarities to Alive are interesting in that the subject matter of Dinosaur involves intangibles like desperation and solitude, along with specifics like the search for food and survival in the wilderness.

While *Dinosaur* isn't quite on the level of The Sixth Sense or Snow Falling on Cedars, this is an album you should search out and devour. If only the music had been louder in the film—it sounded as though Disney was trying to hide it from the audience. I saw it at a theater with great sound, and the music was buried-sometimes under nothing! Even in montage scenes or instances where Howard had little to compete with, the music was dialed into the background. An audible score (especially considering how good this one is) would have helped the film seem less dry and boring. I fear that the powers that be just couldn't see turning up the music—there are no songs after all, so why



should the score be noticeable?

—Jonathan Z. Kaplan

Hamlet ★★★ 1/2

CARTER BURWELL

Varèse Sarabande 302 066 125 2

13 tracks - 39:12

L amlet is pure Carter Burwell right off the bat. Pizzicato strings accent a slow and methodical bassoon line; light arpeggiations dance over quiet percussion; the arpeggiations grow heavier as a scalar, slow-moving Burwell melody enters at the seams; piano triplets echo in and out; practi-cally every move sounds like a retrogression—you get the picture. This music exemplifies the eerie, nightmarish soap opera-lullaby quality that Burwell has crafted into his trademark sound. While morose and moody, this style also captures a gentle pathos that the composer gets a great deal out of in films like And the Band Played On and, more recently, Being John Malkovich. There will be those who say that Hamlet is basically a rehash of Malkovich and a waste of time-they aren't completely wrong. But, Hamlet is more a reiteration of the pervasive Burwell sound than of any specific score. If it counts for anything, I didn't find it at all distracting in the film. But then, Michael Almereyda's Hamlet was absolute torture and made me want to kill myself, not because

the movie so effectively portrayed Shakespeare's tragic tale, but because it was so unbelievably boring, stale and creepy.

Burwell's music, dark and uncompromising (reminiscent of a Howard Shore effort), was appropriate in the film, but it only pushed me further over the edge. It has a playful monotony that can heighten a good film but send a bad film spiraling deeper into its own conceited vortex of distaste and pretension. Burwell also played second fiddle to a vast catalogue of source music that disconnected one scene from the next (despite the fact that such effort was taken in stuffing every conceivable "Hamlet"-based concert work into the film). It's too bad because Burwell's style is perfect for the kind of controlled madness that *Hamlet* deals with. On the album, the music is consistently disturbing. The smaller orchestra employed makes for moments of exceptional clarity and Herrmannesque passages dominated by low woodwinds ("Murder Most Foul")—though apparently Burwell scaled back for cost-cutting and not aesthetic purposes. Low, raking string pedals open numerous tracks, while the arpeggiating figure and/or theme from "Too Too Solid Flesh" dominate most thematic sections (many excerpts are near literal repetitions). This CD is recommended for Burwell fans (don't expect anything new or outrageous) or fans of the film (revel in the glory that is the score for Hamlet).

-Jesus Weinstein

Electric Shadows ★★★★

ZHAO JIPING

Teldec 0630-17114-2

13 tracks - 77:07

lectric Shadows" is a literal translation of the Chinese word for "film"; it's also a compilation of Chinese film composer Zhao Jiping's most lauded works from 1990 to 1997. Many of the selections (excerpted from six different films) were revised specifically for this album, which was recorded by the China Symphony Orchestra and China Symphony Chorus.

(continued on page 44)

Pocket CD Reviews

Attention Deficit Disc Honors!

Who did it?

Magnolia

** 1/2
JON BRION
Reprise 9 47696-2
9 tracks - 48:50

What is it?

Paul Thomas Anderson's opus about a coincidence-laden day in L.A. (that becomes biblical) was one of the best films of the year. Connecting the lives of so many different people while keeping all of them interesting is no small feat. One of the ways *Magnolia* does this is with frenetic camera work and an even more frenetic score. It's mostly nonstop—but when it does stop, it does so for good reason. Jon Brion, who's scored all of PTA's films, has written music that's more effective on CD than in the film.

To buy or not to buy?

Brion knows which buttons to push with his stylized music. The best example is his 10-minute set-piece, "Showtime," which is crucial to the middle of the movie. With its Bolerolike build-up, the piece creates anticipation of something essential always about to happen. The equally lengthy "Stanley/Frank/ Linda's Breakdown" is less memorable, but it does have a certain energy. It also sounds like scene-specific underscore, as opposed to nice background music.



gives birth in Wal-Mart and becomes famous. Mason Daring (Lone Star, The Opposite of Sex) scores Where the Heart Is with a small orchestra beefed up by synth strings. Piano, guitar (Daring) and woodwind solos are usually emphasized over string pads—so you're looking at 30 minutes of lamenting piano figures, arpeggiations, and clarinet or guitar solos.

The theme sounds often, but it is less than exceptional. Some subpar synth strings become intrusive in tracks like "Abandoned." The click track is extremely audible at times, especially in the very first cut, "Life Goes On." This is one of those scores that emphasizes emotion over musicality, so it's better served with the film than on an album.



Masters of Slapstick ★★★

Where the Heart Is

RCA Victor 09026 63697-2

MASON DARING

10 tracks - 32:19

Derelict Natalie Portman THE ALLOY ORCHESTRA Accurate AC-5037 42 tracks - 57:47 There's no arguing with calling Buster Keaton, Laurel and Hardy, and Charles Chaplin as Masters of Slapstick—and The Alloy Orchestra's style and energy is wacky enough to match. This is a touring band that has written scores for many silent films, including *The Lost World, Nosferatu*, and that ex-post-facto fave, *Metropolis*. Now they've tackled a trio of comic shorts, most notably Keaton's *One Week*, in which a newlywed couple tries to build a prefab house from a seriously scrambled kit. It's thrilling to watch a three-story house rotate on its foundation decades before CGI was a twinkle in a geek's eye. It's tricky to evaluate this album because there are so many short cuts, and a

lot of mickey-mousing. Their previous score for *Lonesome* allowed for lengthier pieces and more thematic development—although the interpolation of Laurel and Hardy's signature tune is an asset here. The orchestra gets its name from the wild amalgam of percussion instruments that propels the scores, and the furious pounding of drums, cymbals, pipes, pots and pans is guaranteed to get your blood moving. This is wildly up-tempo music with unique, acoustic colors.



Mr. Death

*** 1/2
CALEB SAMPSON
Accurate AC-5038
19 tracks - 44:33

Wry and whimsical documentarian Errol Morris (*The Thin Blue Line*) makes movies that are tough to categorize but are always fascinating. His latest, *Mr. Death*, traces the rise and fall of Fred A. Leuchter, Jr., an all-American schnook with a remarkably tragic story. The late Caleb Sampson wrote a poignant score for this tale of a bland, clueless engineer who became both a self-styled execution "expert" (designing electric chairs and lethal injection machines) and an unwitting defender of the Nazis and the Holocaust.

Like 1997's terrific Fast, Cheap, and Out of Control,
Sampson's music for Mr. Death is deftly written for a small
ensemble, including piano, strings, clarinet, accordion and
odd percussion (by way of his association with The Alloy
Orchestra). Darker than his previous work, this piece is
fueled with bitterness and unintentional humor. From the
mocking main title march ("Heroica") to the loopy waltz
accompanying Leuchter's paean to his 40-cup-a-day cof-



fee habit ("Paradise"), this is a quirky album—but a satisfying one.

Grey Owl

*** GEORGE FENTON Label X Europe LKE 710 23 tracks - 55:33 Richard Attenborough's *Grey Owl* stars Pierce Brosnan as Archie Grey Owl, a beaver trapper in early 1930s Canada who meets up with an Iroquois woman named Pony. She convinces him to stop his brutal trapping of beavers and turns him onto other more productive venues. Attenborough calls on long-time collaborator George Fenton to provide the musical backdrop for this powerful, naturalistic story. Fenton's score has a Disney brightness to it—shimmering textures are highlighted by frequent woodwind solos, and especially by a pervasive ethnic flute melody.

The main *Grey Owl* theme is average, not quite attaining the level of Fenton's more memorable tunes, like those in *Groundhog Day* or the more recent and successful *Anna and the King*. References to "Indian" music are few and far between (aside from the flute solos, which aren't heavy on cliché)—that's a credit to Fenton. Folk escapades like "Savage Shake in Shoes" are good interludes—more would have paced the album better.



Joe Gould's Secret

EVAN LURIE, VARIOUS RCA Victor BMG 09026 63602-2 21 tracks - 53:07 The Joe Gould's Secret album features plenty of grainy, popping and hissing source tracks that effectively set the mood and period (1940s). New York jazzer Evan Lurie provides original underscore in the form of short, source-like chamber pieces. Lurie's music shifts from piano-dominated, appropriately light ragtime to small ensembles with clarinet and sax on nostalgic, sentimental mood pieces. Despite the vast amount of source employed by Stanley Tucci, the original underscore functions in similar period-setting ways.

The differing sound qualities can be disconcerting as the album shuttles back and forth between archival source recordings and Lurie's original score (which totals under 16 minutes but is divided into 11 tracks). Lurie's music is in the same vein as the source, so it's odd to hear it with such pristine sound in the midst of all the old, hissy standards. In cues like "Modern Life," "The Insane Person" and "Who'll Give for the Widow's Son," Lurie tries to offer some of



the intimate humanity lacking elsewhere on the soundtrack. There's a Randy Newman-like source nostalgia here, and maybe even a touch of Carter Burwell.

SCORE

Zhao incorporates Chinese folk ideas and a vast array of traditional instruments, but it's his style that makes his music so identifiable. He often employs a texture of slow-moving, chordal (with parallel fourths) string pads—instantly recognizable as it's transformed from one score to the next. His "big" themes are all similar in character, using an old-school formula of rising French horn counterlines underneath dramatic, romantic high string melodies. These themes tend to sound impressionistic and even Golden Age Hollywood in style. But, as thick as these passages can be, Zhao's music is seldom heavy or cluttered. He emphasizes solo instruments (from ethnic to synthesized to normal acoustic) and chamber settings, alternating these sections with those for fuller orchestra.

To Live, the first work excerpted on "Electric Shadows," combines ethnic instruments like the erh-hu with a high, ethereal synth sound. This pairing (not to mention the pentatonic, folk-like melodies) makes the music sound a bit like Jerry Goldsmith. Sunbird has similar sections as Zhao continually takes his time writing intimate, uncluttered music—though this comes across as boring to some. These selections also feature large doses of impressionism, and the main

theme almost sounds like it escaped from Elmer Bernstein's catalog. (There's also a section in here that sounds like Chinese Mars Attacks!) Judou emphasizes the xun, a flute-like instrument, for most of the score (inti-macy) but there is percussion and a singing little girl for color. Farewell My Concubine, a historical drama, has to cover a lot of ground—at this point, if you're unfamiliar with Zhao's work, it's sure to start taking shape. Similar versions of the important elements in this score are scattered throughout the aforementioned entries. Red Firecracker, Green Firecracker is more of the same, but Raise the Red Lantern is a nice change of pace because it's almost entirely vocal-driven.

This is a well-presented album with extensive notes by Executive Producer Wolfgang Mohr. The performances are more than adequate, and the music itself (despite the extremely long running time) is memorable, cohesive and worth seeking out, especially if you're interested in Zhao or the dominant sound in modern Chinese cinema.

Bite the Bullet ★★★★

ALFX NORTH

Prometheus PCR 504 • 27 tracks - 62:33

ne of Alex North's few western scores, Bite the Bullet may surprise listeners

with its lighthearted and lyrical approach. Although North avoided stylistic pigeonholing throughout much of his career, his quasi-polytonal sense of layering, contrapuntal motion and weaving textures became a calling card of types. In Bite the Bullet, North maintains his independent high/mid/low register techniques (even, interestingly, in some of the solo writing), but there's an added emphasis on melody that keeps the score primarily tuneful, even more so than works such as Viva Zapata! or Cheyenne Autumn. Perhaps it was a flipside reaction to his textural and dissonant score for Journey Into Fear, which North was composing around the same time; but here, North draws our attention to single high-profile phrases for uncharacteristically long periods of time. The result may serve as a fine primer for those unfamiliar with North's style. For the already acquainted, it's a view of one of our best composers in a slightly different light.

The score certainly contains moments of energized multi-metered dissonance in tracks like "The Badlands," "Desert Ride" and "Carbo & Luke," but in the main, the writing is best characterized by the lulling tones of the solo bass flute; the folksy (and often complicated) guitar filigree; and the Mexican harmonies and the brassy quotations of Foster's "Camptown Races," an idea held over from Cheyenne Autumn. What marks this writing as clearly North's, however, is the use of the melodies primarily as canvases, blank slates to which he applies his instrumental colors. The melodies themselves make less of an impact than does their usage, a technique that helps the music retain a contemporary edge even in its most traditional guises. This said, some of the motives do have a slightly bland flavor when played straightforwardly, as if they're waiting to take on a more outlandish incarnation. A minor quibble.

The structure of the disc's first 18 tracks, overseen by the composer for an album that was never originally issued, keeps things moving along at a brisk pace. The recording does have a few sound defects, however, including some hiccups in the overture, notable hiss throughout and close miking that can be a bit too dry. The disc concludes with a pair of suites (one of source music, one of marches) that is more an archival enhancement than a musical one. Still, it's always a treat to have more North on CD. —Doug Adams

Don Quixote ★★★ 1/2

RICHARD HARTIFY

Varèse Sarabande 302 066 142 2 • 39 tracks - 71:22

on Quixote (the John Lithgow edition) is a rousing score and a much better listening experience than Richard Hartley's past work for Hallmark Entertainment Television.

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T WAS 10 YEARS AGO THIS SUMMER
THAT LUKAS AND I FIRST STARTED
COMMUNICATING AFTER I READ HIS
PLEA FOR SOUNDTRACK-FAN COMPANIONSHIP IN STARLOG (I KNOW, WHAT WAS I
THINKING?)—BACK BEFORE THERE EVEN

was an FSM. Lukas' first newsletter was high tech for a high school student's PC (meaning it was cheap, ugly, but to the point), and after a few months, I started up the "Score" review section on my old typewriter. High school followed, then college, and somehow FSM managed to survive these rites of passage to become a publication I can find in a bookstore and show to friends. Ten years, and a lot of memories...it's been a blast, but something tells me the next 10 might be even more fun. It's going to be a journey worth taking to find out. Cheers everyone!

NEW ON DVD Conan the Barbarian (Universal, \$29.98)

whith Gladiator becoming one of the year's biggest box-office hits, the timing couldn't have been better for Universal to unleash their long-awaited, Collector's Edition DVD of John Milius' superior 1982 epic Conan the Barbarian.

The release of this sure-fire candidate for best DVD of the year makes for a striking comparison with Ridley Scott's entertaining but narratively deficient effort. While the Scott picture is a case of a comic-book plot masquerading as historical epic, Conan acknowledges its origins and is elevated by production design, cinematography, score and direction into a marvelous adventure picture, with elements from past gladiator epics and other sources (including Japanese fantasy) infused into its narrative. Milius, who wrote and directed the film (credited cowriter Oliver Stone's draft was pretty much tossed out the window) brought not only a great visual look to the picture, but also genuine humor, something absent from the glum-faced Gladiator.

Most of the movie is pure action and myth, grandly presented with Basil Poledouris' truly awesome score (still his best work in my mind), Duke Callaghan's nifty Panavision cinematography, a solid cast and a great villain in James Earl Jones' Thulsa Doom, whose stare still sends chills down my spine. It's great storytelling—the very essence of what is missing from Scott's popular new film.

Heads Up!

A HERO, HEADLESS MEN, HEADLESS HORSEMEN —AND A NUTTY DREAMSCAPE

by Andy Dursin

Universal's DVD has been eagerly anticipated not just by DVD consumers but also by laserphiles who clamored for years to get their hands on a "Signature Collection" LD release. I'm happy to report this Collector's Edition DVD is super in every way and well worth the wait.

The movie, while not previously announced as a "Director's Cut," is indeed an extended version that for some time has been available only in Europe. Milius extended the film's ending by a solid minute or so, adding some much-needed interaction between Conan and the Princess (Valerie Quennessen), whose role in the movie had always seemed left on the cutting room floor. The expanded finale is smoother, enabling Poledouris' climactic cue to play itself out without dialogue, and it presents a more satisfying cap to the kidnapped Princess plot, which never felt complete previously. Milius also changed the film's epilogue scroll, adding different Mako narration to place the picture in its original intended context of a long-running series, specifically a trilogy that has (at least as of now) yet to be completed.

The director and star participate together in a wonderful commentary track, which will be best appreciated by fans of the movie since neither goes into great detail about the history of the production. Instead, it's clear that Schwarzenegger hasn't seen the movie in years, since he's forgotten about individual sequences and laughs throughout

at the movie's blatant disregard for political correctness.

A more elaborate history of Conan's long road to the silver screen is covered in detail in Laurent Bouzereau's excellent documentary Conan Unchained, an insightful 52-minute look into the production and filming. Bouzereau went to great lengths to interview every significant member of the production: Milius, Arnold, producer Dino De Laurentiis, Oliver Stone, production designer Ron Cobb, co-stars Sandahl Bergman and Gerry Lopez, and composer Poledouris, who appears (looking



svelte, clean-shaven and with short hair) to talk for a good five minutes about his score. While De Laurentiis wanted Ennio Morricone to write the music (he would ultimately score Dino's hilarious production of $Red\ Sonja$ a few years later), Milius campaigned for his $Big\ Wednesday$ friend, and the rest is history.

The new 2.35:1 (enhanced) transfer is thoroughly satisfying, looking far sharper and less grainy than the preceding LD and DVD releases. The mono soundtrack is still on the weak side; Universal had allegedly planned to do both a stereo remix (like they did for the new DVD release of *Jaws*) and an isolated

score track but couldn't find the masters. So they had to settle for using the original soundtrack. It's the same old mix, but if you've seen the movie before, you won't be all that disappointed.

The DVD is rounded out by a pair of trailers, a still-frame archive of pre-production concept art, rough special effects footage, and other goodies. A lot of folks have been waiting patiently for *Conan*, and it seems 2000 is off to a rousing start with this great release and the promise of more remastered titles to follow. Thank you Crom! (continued on next page)

t's clear that the star hasn't seen CONAN in years, and he laughs at the movie's lack of political correctness.

Pee-Wee's Biq Adventure (Warner, \$19.98) Sleepy Hollow (Paramount, \$29.98)

ith Edward Scissorhands on the way from Fox this fall and Disney planning a deluxe package of The Nightmare Before Christmas, it seems that filmmaker Tim Burton is finally getting his due on DVD.

Pee-Wee's Big Adventure, his 1985 laughfest, is a personal favorite, and no, I'm not a Pee-Wee fan of the first order. Tim Burton's directorial feature debut is such a fast-paced, colorful romp-affectionately spoofing various genres in the course of its "road trip" plot—that you needn't ever have enjoyed Mr. Herman to get a big kick out of this.

It's gleeful, giddy entertainment with several stand-alone sequences that remain hilarious and fresh, the product of screenwriters Phil Hartman (ves. that Phil Hartman), Paul Reubens and Michael Varhol, and, of course, Burton, who certainly brought his trademark imagery and imagination along for the comic journey. When Pee-Wee tried to fly solo without Burton on 1988's drab Big Top Pee-Wee, it just didn't work-a testament to what Burton brought to this project.

Warner's DVD was announced some time ago but finally turned up in May, when they rolled out a Special Edition release containing the usual assortment of goodies digital freaks have come to appreciate. Paul "The Artist Formerly Known as Pee-Wee" Reubens and Tim Burton participate in a funny, generally amusing commentary track. The 1.85:1 (enhanced) transfer is stunning and several deleted scenes, taken off a ragged-looking videotape, are also included, along with a theatrical trailer, production storyboards and some biographies.

What FSM readers are going to especially appreciate is the isolated score track in full 5.0 Dolby Digital, with commentary from Danny Elfman about writing his first orchestral score. Since the Varèse CD contained only around 15 minutes of music, this is one isolated score track that serves a purpose. His commentary is likewise insightful, recalling with some nostalgia his work on the picture, educational background at CalArts, his idols (Korngold, Herrmann), working with Tim Burton and the specific cues and scoring session stories. It's still one of Elfman's freshest, most energetic scores, and the isolated score track is gratifying to have, along with the composer's first-ever commentary. A great movie and a great DVD.

Burton has also been well represented by Paramount's terrific DVD of Sleepy Hollow, the auteur's latest, which became an instant classic for the director's fans upon its release last November, A merry mix of spoof, Hammer horror, Americana folklore and romantic fan-

tasy, this uniquely Burton concoction excels in all the areas vou'd expect: production design, cinematography, and score (this is one of Elfman's most lyrical and effective recent works). If Andrew Kevin Walker's script becomes somewhat convoluted, the performances of Johnny Depp and Christina Ricci and the film's spellbinding look and feel are more than enough to make this a must-see. In fact, you'll probably soak up the sights and sounds even more on repeat viewing, where the plot becomes secondary to the picture's elegant visual sheen.

The DVD features a sporadically engaging commentary track from Burton, along with a promotional but interesting half-hour documentary containing snippets of the filmmaker, cast, and even Elfman at work. Additional cast interviews, storyboards, and the film's effective theatrical teaser and trailer have also been included—a well-rounded package for one of my favorite movies of last year.

Dreamscape (Image, \$24.98)

The Slipper and the Rose (Image, \$24.98)

emember the summer of '84, when Temple of Doom, Gremlins, Conan the Destroyer, Top Secret!, Cloak & Dagger (what an unsung classic!) and *The Last Starfighter* came out? Somehow, we don't see too many seasons of popcorn-munching fare like that anymore.

One of the sleeper movies that summer was the engaging fantasy-thriller Dreamscape, which has been rolled out as a splendid Special Edition DVD title by the good folks at Image. Dennis Quaid plays a guy with psychic abilities, recruited to infiltrate dreams and nightmares by some mysterious folks at a clinic run by Max Von Sydow. Christopher Plummer and Kate Capshaw co-star in this outlandish and thoroughly entertaining movie, one that scared the heck of out me when I was nine and still, surprisingly, holds up as a prime example of solid '80s entertainment. (And do check out the hilarious Indy-esque cover art, which makes it seem as if Quaid and Capshaw are about to run into Mola Ram themselves!)

Maurice Jarre's cool synth score sounds

terrific in either the Dolby Digital or DTS 5.1 mixes included here, along with a super 1.85 transfer and commentary by producer Bruce Cohn Curtis and co-writer DavidLoughery(StarTrekV).Alot of your childhood faves may not hold up, but Dreamscape does. It's worth a view not just for nostalgia, but to see how the new Jennifer Lopez thriller The Cell puts some twists and turns on its premise. As they say, everything old is new again.

Image has also released a superb special edition for the 1976 David Frost-produced musical The Slipper and the Rose, with Richard Chamberlain and Gemma Craven. This elegantly photographed "Cinderella" tale is a bit overlong but contains some lovely locales, good performances and a handful of tuneful Sherman Brothers songs.

This is the 143-minute European print. making its North American debut via Image's good-looking 2.35 transfer and remixed Dolby Digital soundtrack. A lengthy behindthe-scenes promotional featurette features a gushing narration by Frost and clips of orchestrator Angela Morley in the recording studio (yikes!). A new 17-minute interview with the Sherman Brothers is also included, making this highly recommended fare for families and musical lovers.

News and Notes

Fox plans limited-edition DVD box-sets of the Planet of the Apes and Omen series, which will each retail for \$99.98 and are due out on August 15 and September 5, respectively. Both box-sets are slated to contain the entire run of films, along with a bonus disc; for Apes, it'll be the terrific AMC documentary on the making of the series (complete with excised footage and great interviews), while the Damien set will boast the god-awful made-for-TV Omen IV: The Awakening. The Omen series will be available separately, the Apes films will not, at least not right away.

Supplements for the Damien Thorn chronicles will include trailers for all movies, along with feature commentary tracks by Richard Donner (on the original '76 film), producer Harvey Bernhard (on Damien: Omen II), and Graham Baker (on The Final Conflict). The bad news is that while The Omen will feature a new documentary and transfer (as will the other films in the series), the isolated stereo score track featured on the 25th anniversarv laserdisc release will not be included—a shame since that track contained Jerry Goldsmith's cues excised from the finished film and was one of the best score tracks ever offered on LD.

> Isolated score tracks that are tentatively planned for this summer include Boiler Room (7/11), What Planet Are You From ?(7/18), All About My Mother (7/25), Leon (8/15), Whatever It Takes (8/15), and Stand by Me (8/29), the latter four titles all from Columbia TriStar. **FSM**

Check out full, in-depth DVD coverage in Andy's Aisle Seat column, at www.filmscoremonthly.com/aisleseat Any questions, comments, or review materials can be inquired at dursina@att.net Excelsior!

 $\mathbf{P}_{\!\!\! ext{tewee's}}$ BIG **ADVENTURE** features an isolated score track, with commentary from Danny Elfman.

GOLDSMITH GUIDE (continued from page 31)

Playhouse 90. Goldsmith moved from being essentially a needle-drop specialist, picking pre-existing music for the shows' soundtracks, to providing brief transitional cues and eventually full scores. On Studio One he was once instructed to write a piece of music whose only function was to cover the sound of a camera being moved. Goldsmith probably composed around a half-dozen scores for the series.

Have Gun Will Travel (1957) TV Series

This thoughtful half-hour series with Richard

Boone featured a wealth of library music plus scores by Herrmann, Goldsmith and others.

Black Patch (1957)

Leonard Maltin dismissed this western with George Montgomery as a sheriff out to clear his name as "inconsequential trivia"—but here's the real trivia: It's Jerry Goldsmith's first film score! This brief (87-minute) programmer is unavailable on video, but clips from it have shown up on The Today Show and other venues where Goldsmith retrospectives are under way, and the score showcases a composer whose style was in development, but whose percussive, hard-edged approach

to the genre was already distinctive.

Climax! (1955) *TV Series* ● ●



Goldsmith was originally hired as a "cue selector"-someone who selected music from the CBS library and edited them into an appropriate score. He eventually convinced the producers to allow him to write some original music for a tiny ensemble of around six instruments (with Goldsmith himself performing on piano, organ and novachord). Goldsmith cranked out these scores in as little as three days, for \$175 a week, sometimes writing scores for two or three different programs in the space of the same work week. "Dr. Jekyll and Mr. Hyde" starring Michael Rennie may have been Goldsmith's first screen credit. That episode is also available on VHS from Sinister Cinema. **FSM**

SCORE (continued from page 44)

This disc is about twice as long as it needs to be, but until the halfway point the music holds up surprisingly well. The "Main Title" introduces all the proper Spanish folk elements (from guitar to flamenco rhythms to emphasis on phrygian). This stuff sounds less like biblical Rózsa than James Horner's Zorro with the memorable melodies excised—it's very serviceable nonetheless. Hartley also gets a good medieval sound (as in "Approaching the Castle"). He captures two of the most important aspects of Quixote's setting and blends them nicely. The fantastical elements of the story are outlined more by the lush orchestrations and Williams/Horner action set-pieces—but it would have been nicer had they more of a thematic identity to match the Spanish and Knighthood concepts.

Don Quixote is as derivative as the next TV score, but ideas are borrowed tastefully. "The Story Begins" (restating a passage from the "Main Title") is nice and nostalgic in a Year of the Comet kind of style. The main idea that begins "Giants/Tilting at Windmills" sounds like Michael Kamen-while completely appropriate in Quixote, Kamen often takes these Spanish elements and applies them to other subjects. "Golden Helmit" even has bits of Bernard Herrmann, but closes with an oft-appearing passage from Horner's Zorro. This may offend some people, but others will simply relish its grandeur.

Overall, Hartley's score is clean, classically oriented and well-performed. It's not extraordinary or particularly memorable, but it conjures up all the appropriate associations and it should get your blood rushing. Recurring textures, small motives and folk elements tie the score together more than any strong melodies, but since when is melody an essential component in good scoring? You may find this album an unexpected treat—especially if you like Zorro. -J.W.



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Independent Film Channel - In Your Ear Vol. II - Scores!



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Went To Coney Island On A Mission From God... Be Back By 5 - Midge Ure

Best known as the creative force behind the multi-platinum group Ultravox, Midge Ure compliments Jon Cryer's Went To Coney Island with his debut electronic score.

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Until now, the only

showcase his blossoming talent in a way few other films could. Astute listeners will note many instances that foreshadow the music he would provide a decade later for space epics and adventure films.

music available from A Guide for the Married Man was

the title song. Our CD release includes Williams' complete score in stereo, restored and sequenced in predominantly chronological order by Michael Matessino; the title song performed by The Turtles; and nearly 15 minutes of unused cues and alternate takes, including a hilarious, never-beforeheard rendition of the title song performed by a studio chorus.

This album not only fills an important hole for John Williams

completists, it introduces a neglected entry in Williams' filmography to a wide audience and provides a fascinating glimpse at musical ideas that would later become famous in everything from *Close Encounters* to *The Phantom Menace*. **Don't get caught without it!**

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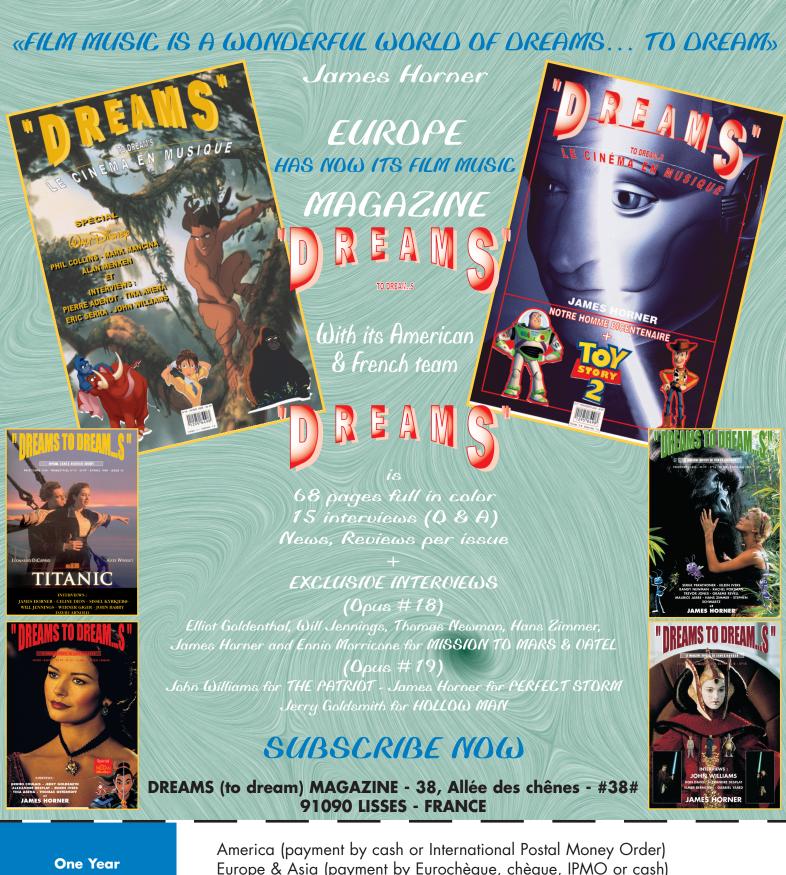
our series working in a genre well-traveled.





1. "A Guide for the Married Mar	n"	19. Making the Move 3	:59
(The Turtles)	2:46	20. Second Thoughts 2	:22
2. Prologue/Off to Work	2:23	21. The Race Home (alternate) 1	:56
3. Main Title: "A Guide for the Married N	Man"3:09	22. Finale—No Place Like Home 1	:42
4. Why Do They Do It?	2:27		
5. Backyard Barbecue	1:07		
6. The Bust-Up Scene	3:06	BONUS TRACKS	
7. The Perfume Problem	2:39	23. Off to Work (alternate) 0	:39
8. The Globetrotters	5:10	24. The Movie Star 0	:51
9. Smelly Concoction	4:12	25. TV Music 2	:17
10. The Party	2:14	26. Who Was the Most Attractive? 0	:43
11. What Was I Wearing?	1:55	27. Romanoff's 1	:27
12. Piano Bar	2:45	28. The Real Thing 1	:22
13. Search for the Hideaway	2:32	29. The Race Home (film version) 1	:57
14. The Considerate Husband	1:38	30. Finale—No Place Like Home	
15. Misdirection/Emergency Kit	2:42	(alternate) 1	:40
16. Bantu Cuisine	2:13	31. End Title: "A Guide for the Married Man" 0	:58
17. Trial Run	4:39	Total time: 73	:10
18. The Divorcee	3:07	Produced by	
		·	

So long Walter...we'll miss you!



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